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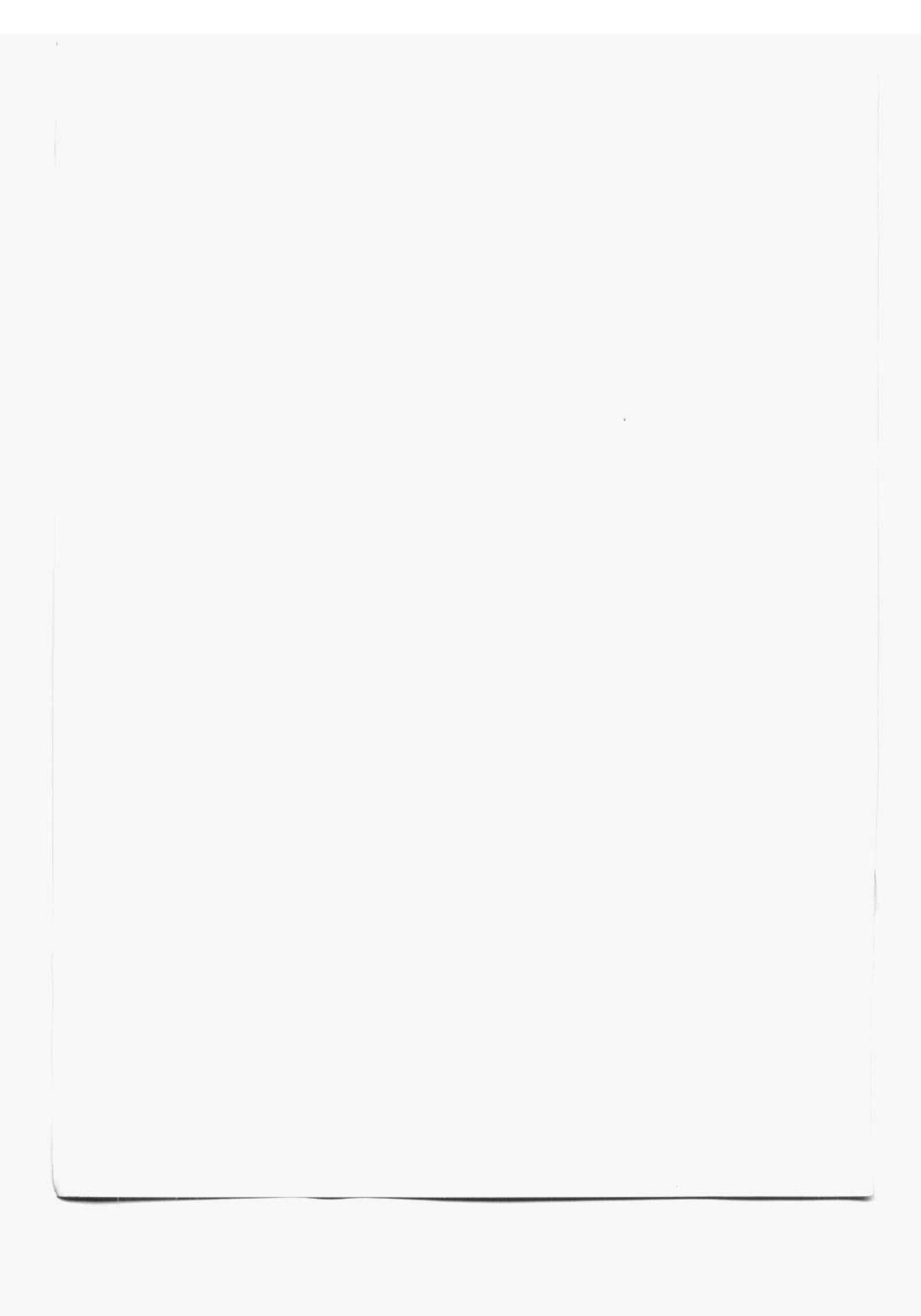


EGYPTIAN MUSEUMS
Treasures of Human Legacy

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Dedication

To those who love Egypt
and the Egyptian civilization
To those who maintain its heritage so as to
keep its light illuminating the path of the past
and to reveal its secrets, and gain knowledge of all
its details.
To the good earth that gave its people a valuable and a
desired for habitat.
To the land, that has been for thousands of years an attraction for admirers from all over the globe who wants
to enjoy its arts, and study is sciences.
To the land that revived in the depths of the human
soul the love for art and respect for sciences.
To all those we dedicate the present study about
Egyptian museums aiming at making it a
gateway to the knowledge of the past
in its different stages

Introduction

Museums have an important role in developing the patriotic sense of citizens by getting people to know the civilization of their homeland, and the contributions of their country in building such a civilization. Museums also are important in raising the artistic sense in people. Thus if we contemplate on what our ancestors has created, we will find ourselves facing a number of questions: how could they - in those ancient eras and with so simple tools - engrave and ornament stones, carve and graft woods, ornament and inlay metals, form and ornament glass and pottery, weave from threads splendid artistic articles of textiles and carpets. How could they control the letter and make out of it material for their arts and form wonderful ornaments from words and sentences? Thus museums are keys to the understanding and recognizing the picture of the past that we do not know for every masterpiece or work of art is in itself a page in the history of the nation. Additionally, Museums have a distinct role in promoting tourism and consequently boosting the national economy the effect of which is positively reflected on citizens.

Due to the great importance represented by museums, the UNESCO allocated a special committee to deal with museums, known as the ICOM (International Committee of Museums). However, although the idea of establishing an organization for Arab museums began with the foundation of the Arab League in 1945, yet it met with some obstacles until it was actually established in July 1995. Museums nowadays depend on scientific basis, and well studied rules in every aspect whether this be in the designs of buildings and their units, the nature and mode of display of the exhibited articles, or the means of providing safety and secure. In addition there is the element of the suitable atmosphere where the degrees of temperature, humidity, and light should be taken into consideration. Besides displayed articles must be protected from any kind of pollution. Thus in the modern age a new science concerned with museums has emerged, the so-called Museography.

Egypt has one of the greatest civilizations in history. It has an enormous wealth of ancient archeological treasures that are the remains of this great civilization. Ancient Egyptian civilization made enormous contributions to the human civilization. Therefore, it was necessary to give great importance to the establishment of museums in Egypt, to preserve whatever was discovered of this great legacy. This has been lately recognized by the Egyptian government, represented by the ministry of culture, which gave increasing importance to the establishment of different museums as one of the most important sources of culture. Many museums of types never known before, have been established, like the museum of pottery in Zamalek, and the museums concerned with the lives, creations and achievements of important personalities the so called (Period's Museum) e.g. Ahmed Shawky's museum, Taha Hussein's museum, Um Kolthum's museum and others. In addition, there has been an increased attention towards developing already existing national museums like the Egyptian museum, the Greco-Roman museum, the Coptic museum, and the Islamic art museum. Besides, Egypt has witnessed a great boom in establishing local museums in capital cities of the governorates (such as Tanta museum, Port Said museum, Dar ibn-Luqman museum in Mansura, and Beni Suef museum), or in cities of historical importance (Luxor museum, Harriet Razna in Zagazig, etc.). However this is not all. There was also a new trend in establishing the so called location museums that were established in the same cities where the monuments

were discovered (Nuba Museum in Aswan, King Khufo's Ship in the vicinity of Giza pyramids).

Due to the enormous number and to the diversity of Egyptian Museums and their great wealth of exhibits, it is not intended in this book to give a comprehensive enumeration of them, or full description of their possessions. This will need many books to cope with the subject. What we intend here is only to give some information about the important museums and their history, besides giving a brief account of their most important contents, with the aim of giving a broad idea about the arts, crafts and the manifestations of civilization during certain historical periods. A museum displays historical periods clearly through the exhibits that represent that typical human products of the concerned historical period, and show how simple raw materials were transformed into precious gems.

The book is divided into four chapters. The first chapter is a study of the beginning of museums, and the development of their functions. Our aim is to promote the idea that museums are not mere warehouses for the preservation of their possessions. Rather they became a science and follow scientific rules be it registering, displaying, or storing and maintaining these possessions. In Addition, museums have important roles as educational, research and cultural sources.

The second chapter is a study of national museums, or the principal museums: The Egyptian museum in Cairo, Greco-Roman museum in Alexandria, the Coptic museum, and the Islamic art museum in Cairo. These museums were arranged according to the historical periods they deal with, to enable the reader to follow-up the features of Egyptian civilization in a historical sequence.

The third chapter gives only a few examples of the local museums. The Luxor museum was chosen being one of the largest and richest of local museums. Besides, it is an example of how a modern museum should be. Mallawy museum was chosen because it is the oldest local museum after the museum of Elfantine Island of Aswan that was established in 1917. Beni-Suef museum was chosen as it is the newest local museum.

The fourth chapter deals with three historical museums: Beit - el - Kiridiliya museum (Gayer Anderson) as an example of how ancient buildings could be used as museums, Manial palace museum (prince Muhammad Aly palace)

as an example of royal luxury and magnificent Islamic art, el-Gawhara Palace museum - which is the oldest royal palace - as an example of royal palaces of the architectural style of palaces during this period. It also gives a clear idea about the furniture and day to day tools used. It also contains gifts from European rulers to Muhammad Ali, and precious rarities that he possessed, most important of which are parts from the cover of the holy Ka'bah.

Culturally, Egypt's history extends its root deep in history and so do its monuments that spread to every part of its land. Egyptian and world museums are full of Egyptian treasures that are considered the most precious in human heritage. Thus after working for several years in the field of museums, and after teaching the science of museums in Egyptian and Arab universities, I found it necessary to shoulder the responsibility of making known the important Egyptian museums and of spreading museum awareness.

I thank God and ask him to give us guidance, and success,

Chapter I

Beginning of Museums and the Development of their Functions



Definition

There have been several definitions about the meaning of the word "museum". German Bazin, defines a museum as "a temple where time halts", while the Museum Association in the United Kingdom defines it as " an establishment for collecting, registering, exhibiting, restoring, and maintaining the possessions related to arts, sciences, and human history, and doing all that in ways that suite public interest"

The American Association of Museums (AAM) defines museum as "a non-profit organization with educational and aesthetic intentions through exhibiting material possessions by professional employees"

The International Council of Museums (ICOM) in his meeting held in Copenhagen 1947 defined a museum as:

"A museum is a permanent institution in the service of society and of its development, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment of material evidence of people and their environment"

Such definitions make it clear that a museum is not a mere store house for preserving heritage, but it has several tasks and roles in spreading culture, preserving the national legacy, and sensitizing individuals about the status their nation had in different stages of history.

Origin of the word Museum

The word "museum" is derived from the word "muse" that was the name of the residence of the Greek goddesses of beauty and poetry. The university that Ptolemy established in Alexandria in 280 BC was also called museon as he dedicated it to the goddesses of beauty. From museon came the words museum and muse.

History of the beginning of Museums

Man came to know the idea of museums from an early period of history. He began since then collecting things of artistic value and exposed them to the public. Palaces of Roman emperors included the Agrippa halls containing valuable possessions that people were allowed to see. These halls might have been established in response to a request from "Agrippa" the son-in-law of Emperor Augustus. Agrippa, by allowing people to see the artistic exhibits, aimed at raising their level of intellect, and promoting their aesthetic sense. In 189 BC, an exhibition was held in Rome for exhibiting the Romans' spoils from wars.

In the Islamic Era, a group of halls appeared to serve the same purposes. In these halls some personal possessions were kept including clothes and arms. Of these possessions are those of Oqba ibn-Aamer in his mosque in Imam el-Layth district in Cairo. Queen Shagart el-Dorr exhibited possessions of her husband king al-Saleh Ayoub in closets on both sides of the mihrab (prayer niche) in his grave, to allow people to see them. In al-Nasser Qalawoon's grave, his clothes and also his son al-Ashraf Khalil's clothes are also exhibited.

Modern ages furnished increased chances of communication between people from different nations and, as a result, the chances of collecting precious objects also increased. Some owners of these collections were interested in making an increased number of the public see their possessions. Thus they donated these possessions to be exhibited in what was called galleries or museums.

Those galleries and museums spread all over Europe since mid 18^{th} century. The oldest museum according to the modern concept of museums is the Ashmolien museum in Oxford University, which was based on the antique collection of John Tredskin. When Tredskin died in 1683, Elias Ashmol inherited his collection, added to it, and then presented the collec-

tion to Oxford University in 1671. The Vatican museum followed in 1759. From then onwards then, establishment of museums all over the world continued. In Egypt, museums began in the first half of the 19th century.

Different tasks of Museums

It can be noticed from the above definition, that museums have many tasks. They may have different aims pending on their types, or different plans for achieving their purposes, bit still they all have the same tasks.

Museum Collections:

The methods used in collecting museum collections differ according to the sort of museum. For antique museums excavations are the most important source of antique findings. Natural history and Anthropology museums depend, as well, essentially on findings of excavations, European countries benefited largely from the great wealth of antique objects in the Arab/ Islamic Orient. Missions were sent to explore everywhere, seeking traces of oriental civilizations belonging to different historical periods. The resultant findings were the basis of several of the great world museums like the Louvre in Paris, the British museum in London, the Nation's museum in Berlin, the Metropolitan in New York, and others.

European Nations recognized the importance of our legacy at a time we were not aware of it until lately and with the rise of national patriotic sense of the owners of this legacy, when they considered that preserving their legacy is equal to preserving their national and cultural identity. Since then excavation missions worked according to well studied rules and regulations. Besides, large numbers of natives graduated in different specializations of archeology and shared in excavation works. Their findings contributed in the establishment of museum collections in different Arab countries.

Excavations are not the only source of forming museum collections.

There are other sources like donations or inheritance; we have already mentioned an example of donation as a source when we mentioned that Elias Ashmoul's donation formed the nucleus of the Ashmoulian Museum. Also the British Museum's collection was essentially based on a donation of artistic objects by Dr. Hans Sloan, who wished these objects to become available for public display after his death. There are similar examples in the Arab countries like the donation given to the Egyptian government by the English physician Dr. Gayer Anderson. The Gezira Museum in Cairo has a collection of paintings and objects of art donated by Prince Yussef Kamal. Most of the collections of pottery, carpets, and manuscripts in the Islamic art museum are donations from Aly Pasha Ibrahim, and Sherif Pasha Sabry. Dr. Henry Amin Awad donated a collection of mintage forms to both Islamic and Gezira museums.

Purchasing objects is also another main source in the formation of museums' collections. Ownership of antiquities is allowed in some countries, especially European ones. Many persons have valuable antiquities and are ready to sell to museums. Museum records display in the panel the source of each object, the name of the seller and the amount of money paid. All the contents of Islamic art house in Kuwait's National Museum are purchased either from specialized auctions or from some amateurs.

If collecting process is one of the most important roles of the museums, it has some other related tasks, like maintenance of the collected objects

Registration:

Registration process includes two essential phases:

a- *Primary recording phase:* Where every piece is identified by giving it a number, and defining its source as either being extracted from archeological excavations, bought, or donated. The dimensions of the piece are also mentioned, together with its tentative history, until the full history is later studied scientifically and thoroughly.

Numbering the museums' acquisitions is one of the most important works, Guthe laid down scientific standard rules for this process which are followed in most world museums. These rules include:

- The last two digits of the year in which the piece was acquired, e.g. if the year is 1998, the 2 digits 98 will form the first element of the piece's number
- The number of the group, as the museum administration selects a certain number for all the articles acquired in a certain year e.g. 7
- The number of the piece within the group, e.g. if the piece was the fifth piece added to the group, the resulting number of this piece will appear as : 98-7-5
- If the piece is composed of several components, like a jar and a lid, or a pendant composed of several gems, the number of components is added after the number of the piece.

Writing down the number on the piece itself, also must follow fixed rules:

- Preparation of a smooth space, in articles of non-porous materials like ceramic or metals. The number is written directly either by gwash colors or Indian ink according to the color of the piece itself. If it is of dark color gwash colors are used to allow the number to be seen clearly, while on light colored articles Indian ink is used. In all cases, the number is covered by transparent varnish to preserve it. As for porous materials like pottery, porous stones, and some types of wood, an alcoholic varnish is used to furnish a smooth surface for writing the number on. After it dries it is covered by a film of transparent varnish.
- The space where the number is written must be a standard location on all articles, and it should not be liable to be erasing the number.

- The number must not be large to the extent that masks some features of the piece, and must not be small to the extent that makes it hard to read.
- For all the articles that rest on pedestals, the number is written on the lower part of the pedestal. However wooden articles, pictures, and paintings will have the number on their backsides. If the piece is framed, the number is put on the backside of the frame.
- For articles of cloth, carpets, and rugs, the number is written on a small rectangular piece of leather which is fastened on the backside.
- The articles kept in the museum as deposits, must be distinguished from genuine acquisitions of the museum by putting the letter (D) before the number of the piece to indicate its nature as a deposit.

b - *Permanent Registration phase* There are two types of museums possessions records:

- *Fixed paper register:* Which is the essential reference for the museum's possessions. It is the document that stocktaking processes depend upon, or when a theft is suspected, or after disasters like fire. As this record has numbered pages, fraud is unlikely to take place. Recording in this register must take place according to certain rules like:

i. The date of beginning recording in the register must be written on the first page, also the number of its pages.

ii. One type of ink is used, the Indian ink, being not affected by time, or water.

iii. No spaces are left in writing.

iv. Canceling and erasing are prohibited unless there is urgent need. The cancelled or erased area is then rewritten in a different color of ink.

The museum keeper must sign on the correction made. To avoid this it is better to make a draft of the register before recording.

v. After finishing this record, a microfilm copy must be made, and then both the draft register and the microfilm are kept.

As Edward Michael stated the fixed paper record is the main document for recording museums' possessions, recording all its data, Yet it is done only manually, which means spending much time and effort.

- *A loosleafer register:* is another method to record the museums' possessions. Its data are identical to those in the fixed register, but it is not a formal document, its sole purpose is to be available to researchers and scholars, to keep the original document away of damage. This register has the benefit of easy and fast preparation as modern typing methods are used in its preparation.
- *Cards:* These are cardboard cards, every group of which has a small color strip indicating the place of the piece in the museum. These cards have a greater scientific rather than administrative value, as the card, besides containing the basic information about the piece, will have on its back the most important references that studied the piece or gave information about it. Worthy of mentioning that in the first quarter of the 20th century, during the Leonard Wooley excavations in the city of Ore in Iraq, a room was found containing a large number of Assyrian antiquities, among which there were a mud cylinder and four bands on the cylinder recording the contents of the room. This was considered the oldest recording card in the world.

UNESCO's magazine "Museum" allocated its issue number 314 of 1978 for the use of computer in registering the museums' possessions "Museum and computer" as a means of initiating museum information network to facilitate the study of museum possessions, and identifying the similar articles in different museums.

Egyptian museums adopted this modern trend. Now there is a museum information center in Zamalek, Cairo. CDs recording the contents of different Egyptian museums are available in this center.

Exhibition:

In 1974, The American National Endowment for Arts made a study to define the most important functions of museums. This study put "Exhibition" as task 1, as it scored 60% of the opinions of museum directors. The National Endowment for Arts defined the tasks of museums as " Exhibiting the scientific and cultural legacies, maintenance and preservation of articles, carrying out research work, servicing small museums, offering educational services for children, provision of research and information resources, and job and craft training of museum employees.

Undoubtedly exhibition is the most important of museum functions. A good exhibition will attract attention of costumers, and incite them to think about the displayed articles. In this respect, it would be better if the museum tried to set an atmosphere of real life for some of its possessions. Many museums possess many pieces of funeral furniture and devices. But as to how these were arranged inside the tomb or what is the implication and religious beliefs of such arrangements, these are lacking. Thus some museums resorted to designing the architecture of the original tombs and arranged the funeral furniture and devices inside them the same way they were really arranged in the original tomb.

There are some factors that can make exhibition more effective:

- *The exhibition hall*: Exhibition halls differ in shape, some are rectangular, others are round, square, or L shaped. In all cases, the shape of the hall must serve the purpose of the articles exhibited. Space area, height, and wall colors must all be suitable to the exhibits. Beige and light grey are the most suitable colors for museum walls. For the museums in old

palaces or historic houses -where the ceilings are so high, and where strong lights must be avoided as it damages the antiquities exhibited - a transparent shade is used to lessen both height of ceilings and the strength of light. One of the modern lighting techniques is using optic fibers, which are able to convey light away of the source of heat. At the ends of the optic fibers there are groups of lenses, which can be adjusted to distribute light as required. This method has the benefit of eliminating the ultra violet and infrared components of light, and gives a good control on the strength of light. But it is so expensive. In Egypt, it is used in the national Egyptian museum where it lights the mask of Tutankhamen.

- *Showcases:* These are used for small articles, while large ones are exhibited outside showcases, protected by thick glass sheets fixed in metal bars. Articles inside the cases are placed in a serial chronological arrangement. Articles of similar materials are put together in cases, and some cases are allocated for metals, others for ivory or pottery, and so on. The floors of the cases must be of materials suitable for the articles shown in them. As a rule, all exhibits must be in a still state, even those of a moving nature like clocks.
- *Show cards:* These cards have an important role in presenting the displayed articles. Their content of information must be brief and useful, including the title that defines the piece in a clear large writing, some explanatory information about the piece written in a smaller font below the title and the rest of information are written in a font smaller than that of the explanatory information. The important thing is that all cards must be of the same size, color, and style of writing. Cards are preferably hung rather than fixed, so that they may not compete with the exhibited articles. There is now a trend to use cards of Plexiglas.

Although these cards are extremely important, there are some arguments

about their benefits. Gilman opposes any effort of giving information about museums' exhibits, preferring the articles to introduce themselves to the visitors, without the interference of the museum administration

If this is possible in art museums, it is not possible in archeology museums, where informing the visitor about the arts and culture of ancient people is necessary. The UNESCO considered the education process is the main aim of museums. This is quite clear from the definition it used to define a museum: "it is an exhibition of a series of exhibits that include somehow truths, operations and phenomena related to art, history, human race and sciences". This definition shows clearly that explaining, clarifying, and describing exhibits in museums are considered of the main tasks of the museum.

Exhibition is related strongly to illumination. The method used for illumination helps to make a good display of the exhibits. Estimating the quantity of light falling on the piece must take place according to definite scientific rules, and differ according to the material of the exhibited piece. This is because materials differ in their ability to absorb, or reflect light. In modern museums infra red and ultraviolet rays are eliminated from light either by using the so called louver blinds, or covering windows by polyvinyl which can absorb the harmful rays. In all cases, light must be distributed homogenously, lighting every aspect of the exhibit.

Storage:

Articles exhibited in a museum are, in most of the cases, only a small fraction of possessions, to avoid crowding and give suitable space for the exhibited articles. This is the reason why museums usually tend to exhibit specimens of its distinct possessions, while its stores contain large numbers of articles.

This shows how important the storing process is for museums.

Museum stores are the first place researchers visit, seeking articles unstudied before to use as a material for new researches.

On preparing a store for a museum there are some conditions to follow:

- The store must be part of the museum building easy to reach, some prefer it takes place in the basement of the museum, some prefer it to take place in a side hall. Basement as storage areas have many drawbacks,
- High degree of humidity
- Bad ventilation encourages growth of bacteria and fungi.
- and the presence of water and sewage pipes, which carries the potential danger of water leakage at any time.

  Despite all these disadvantages, basements are still preferred as storage areas in museums to avoid the dangers of the weights exerted by the articles if they were stored above the exhibition halls.
- Use of the modern scientific techniques to avoid increase of humidity, and keep the stores dry and safe, and well illuminated to make reaching the stored articles easier and faster. Stores also must be secured against fire, insects, and rodents.
- There must be sufficient passages between the shelves, or the cabins of storage. Passages must be in proportion to the stored articles.
- Some museums prefer using metal shelves, as they do not encourage the growth of insects, besides being fire resistant, metal shelves can easily be dissembled. However, other museums prefer wooden shelves, as they are not prone to the dangers of humidity condensation like the metal shelves, but they have the drawback of giving chance to insects to grow.
- In all cases shelves should be set on a not too high level that could be reached easily, to avoid potential dangers of using ladders.
- Protective bands must be fixed at the ends of the shelves to keep arti-

cles on the shelf from falling off, especially in countries where earthquakes are expected frequently.

Methods of storage differ according to the materials and sizes of stored articles, most important of which are:

- Long cloth, rug and carpet pieces are rolled on cardboard tubes covered with acid free paper, then rolls are wrapped with transparent plastic films to protect them from dust. Tubes are either fixed on wood stands, or hooked to chains dropping from the ceiling.
- Manuscripts, small carpet pieces, and miniatures are kept on wooden drawers that are open from the front, allowing air passage to avoid dryness of the articles, which can damage the leather cases and coloring materials. On the other hand, this method exposes kept articles to dust.
- Lightweight articles can be put on plastic networks, while small sized articles can be kept in transparent plastic boxes, which allow seeing the articles easily, but at the same time expose them to excessive light.
- Dolls and statuettes are kept on wooden or metal shelves protected on the borders by metal wires that keep them from dropping. In many cases, there are doors on such stores to protect them from dust.
- Metal and glass mirrors, swords, and guns are fixed on metal networks on the wall.

Added to the previous (stable) storing methods, there are other mobile storing methods. These high-density mobile methods are suitable for all possessions. These methods depend on preparing mobile carriages with suitable places for different sorts of articles. These carriages move on metal rails fixed to the store's floor. This is the ideal transport method for articles from or to the store.

Conservation and Restoration:

The American National Endowment for Arts made a study to define the most important functions of museums. Restoration came second, as it scored 40% in the questionnaire, for museums have to restore and conserve the articles acquired. Weil and Margolis both agree that a museum is a center for keep and protect the past. The task of restoration and conservation begins once the article reaches the museum, where it is well examined to ensure its being free of insects and fungi that can be transmitted to other museum articles, especially organic articles like those made of wood, leather, bone, ivory, textiles, carpets, and the like.

It is worth mentioning that the concept of conservation does not only relate to the restoration of the damaged pieces. Rather it extends to protecting them from all factors that can cause damage, like unsuitable temperature or humidity levels, and elements of pollution like dust, fumes, smokes, and all sorts of exhaust. Air and light filters are used, added to periodic fumigation and sterilization.

Because restoration and conservation works are very important for museum possessions, it is now a rule to have a restoration laboratory in any modern museum. The UNESCO recommends strongly this addition of the restoration laboratories to museums.

Study and Research:

The task of study and research is one of the most important tasks of the museum. It begins with the first stage of collecting possessions, where articles are thoroughly studied to assure their authenticity and to assess their history. After collecting the data of the article, the processes of their registration on display or storage cards all fall within the context of studying the different articles.

Menezes compared a museum to a scientific research laboratory, while

the study of The American National Endowment for Arts considered study and research to be one of the most important tasks of a museum. Research process relates also to the task of collection. The relative importance of the research scopes differs according to the type of the museum. Natural history museums are the most interested in researches. Many museums have their own periodicals that publish their researches. Several museums arrange conferences and seminars where such studies and researches are discussed. Examples of museum magazines are: the Egyptian museum's "Annals du Services des Antiquities de L'Egypte" which began in the year 1900, "Islamic studies" the magazine of the Islamic art museum. As an example of the conferences held by museums, is that of the British museum in 1995 about "Enameled Glass in Islamic World".

Education:

Lee, considers the museum as one of the most important sources of visual knowledge, Noshlin and Belmont consider museums as public educational tools. While different possessions of museums are important sources of human culture, yet their cultural role have to be augmented by arranging other activities like lectures, movies, book production, picture magazines, etc. Educational role of museums is best represented in natural history museum, where they can help deeper understanding of the development of the human race and of living creatures in general. Among the education aids in museums is the presence of projection shows that give an idea about the places from which the displayed articles are brought from and the means of their discovery.

The Egyptian Museum began, starting from the year 2002, arranging seminars and educational lectures, and established an educational center that includes three units, one for training on the art of restoration, another a 35 weeks course for adult education. The third is a school and workshop for children.

General Services:

Nowadays museums became social service centers. They broadened their tasks to include arranging art shows and theater plays, holding conferences, and exhibitions. Restoration services can help ordinary people in restoring their precious personal possessions.

Some are of the opinion that these services do not form a crucial part of the museum's tasks. They may even alienate it from performing its main task. Yet there are those who see theses general services as forming links of good relations between the museum and the public.

Chapter II

National Museums of Egypt

Theses are the museums, which have possessions representing the main periods of Egyptian history. The Egyptian museum in Cairo contains pieces of art representing the ancient Egyptian history; Greco-Roman era is represented in the possessions of he Greco-Roman museum in Alexandria, Byzantine period is represented in the Coptic museum in Cairo, while Islamic art museum contains articles from all Islamic regions and periods. Similar museums are present in all Arab countries like the National museum in Damascus, Iraqi museum in Baghdad, Republican museum in Tripoli-Libya, and national museums of Tunisia, Amman, and Sana'a.

Egyptian Museum - Cairo

In our Modern ages, there was an increased interest of discovering more about the human legacy in different parts of the world, especially in countries of Ancient Oriental Civilizations.

Egypt gained the greatest share of this interest; this may be due to the encyclopedia named "Description de L'egypte" issued in 24 volumes by the scientists who accompanied Napoleons army to Egypt. This encyclopedia aroused attention to the importance of the Egyptian monuments. Foreign ambassadors and consuls in Egypt began to search for Egyptian valuable antiquities and monuments, which became high priced goods when sold to European museums and amateurs.

The large quantities of monuments and antiques that leaked to Europe urged the famous archeologist Champolion to come and stay in Egypt from 1828 to 1830. During his stay in Egypt Champolion tried to stop the leakage of Egyptian treasures outside the country, He wrote a letter to the ruler Muhammad Ali in this sense, but when he found no positive response he, in his turn collected 30 boxes of Egyptian monuments and returned to France with his booty.

Muhammad Ali eventually began to change his passive attitude towards

this issue when he clashed with the French consul Mimaut who was one of the greatest monument smugglers to the Louvre museum of Paris. Muhammad Ali then issued a decree prohibiting the exit of monuments out of Egypt.

Consequently, some steps were taken in the same direction.

A monument Authority was established, and the Egyptian Museum launched. Muhammad Ali charged Youssef Effendi Dyaa' with the responsibility of both tasks, under the supervision of Refaa el-Tahtawi.

Youssef Effendi began trips to the monument areas in middle Egypt, bringing huge amounts, and kept them in the house of Daftardar beside the school of languages near Ezbekieh Lake in Cairo.

In 1848, all non-mobile monuments were registered as requested by a decree Muhammad Ali issued. The decree also included moving all small and mobile pieces to museums. Only one year later, and after the death of Muhammad Ali in 1849 things returned to the previous chaotic conditions, as Muhammad Ali's successors began presenting their foreign guests by precious pieces of the Egyptian historical legacy.

The Egyptian collection began to decrease, and was moved to one of the ministry of education halls in Saladin's citadel.

The worst of these incidents was when Abbas 1st in the year 1854 presented the whole collection kept in the citadel to Maxmilien, the ruler of Austria, where it was exhibited in Vienna's museums since then until today.

It is worth mentioning that many of the foreigners who admired the Egyptian monuments were keen to keep this great legacy, one of them was the French archeologist Mariet, who came to Egypt in 1850, in a mission to purchase some Coptic manuscripts for the Louvre museum. He instead of attending to his original mission indulged in works of excavations in Saqqara, where he could discover the serapeum, and sent to the Louvre asking for financial support, and continued his excavations to discover many monuments. As a man of honor, Mariet found it better that these monuments remain where they actually belong and stay in Egypt in a special museum. His

efforts resulted in establishing a department for monuments. Khedive Sae'id in 1858 assigned Mariet as the first manager of this department. Some of the offices of the river navigation company in Boulaq were allocated to become the first museum for these monuments. In the reign of Ismail the museum was enlarged and opened in a great ceremony which the Khedive himself attended. In 1862, the collection was exhibited in London. In 1867, Mariet took this collection to exhibit in Paris museum for 6 months. Not only the French public admired it very much, but also Empress Augeny was much impressed, and asked Khedive Ismail - who had close relations with her – to give her the collection, Ismail agreed, while Mariet opposed - although he was French- and insisted that the collection returns to Egypt.

Mariet died in 1881 after serving the cause of Egyptian archeology honestly and devotedly. The last task before his death was supervising the process of storing the possessions of the Boulaq museum, elevating the ground of the museum, which a high Nile flood in 1878 damaged and swept some of the pieces away. The museum was re-opened in 1881, the same year in which Marit died.

Maspero continued the works of Mariet, he was in charge of the Egyptian archeology department twice, the first time was from 1883 to 1886, the second from 189to 1914. During his period of responsibility, he accomplished many achievements:

- Established a library for the museum, to make it a specialized archeology institute; several archeologists were graduated from this institute; the first of them was Ahmed Pasha Kamal, the first specialized Egyptian Archeologist.
- Established -within the museum- a special hall to exhibit the Coptic monuments.
- Issued the first museum guide in 1883. When the museum moved to al-Tahrir square he issued another more elaborate guide in 1915; since then it became -and still is- one of the most important document about the museum

- During his second period in responsibility of the museum (1899-1914) he carried out moving the contents of Boulaq museum two times. The first was in January 31st 1899 to Giza Ismail's Palace, and the museum there was called Giza museum, the second time was in 1902 where it moved to its present site al Tahrir square, in a special building designed by the Italian architect Marcel Dorunion in 1897. The museum was opened in 15 November 1902. Under the corner stone of the museum building, there is a medal on which is written in French that this museum was established in the era of Khedive Abbas the 2nd, there is also the inauguration document signed by the Khedive and the minister of works Fakhry pasha.

Foreign Archeologists – especially French- continued holding the responsibility of both archeology department and the museum for a long period. Lacau succeeded Maspero from 1914 to 1936, he separated the job of the museum director, from that of the archeology department director, and defined a job description for both jobs. Lacau prepared a valuable study about the coffins and tablets of the modern dynasty.

In 1950 Mr. Mahmoud Hamza- was assigned to be the first Egyptian director of the museum, in 1952 another Egyptian was assigned director of the archeology department –Dr. Mustafa Aamer-.

Museum's Possessions:

Egyptian museum possesses a large and varied collection of Egyptian monuments belonging to periods beginning from the prehistoric period to the end of ancient Egyptian dynasties.

The collection is divided between the first and second floors of the museum.

The first floor contains the heavy stone objects like stone statues and coffins. Important examples of first floor exhibits are: two black basalt statues of king Khafraa', two statues of Raa Hotep and his wife Nefret, a group of

the sitting scribe, the group of Emenmhat statues, group of statues of ThtmusIII., a staue for Ramses II., a statue of EkhnAtun, and a brass statue of Bibi I.

The second floor is allocated for light monuments like wall tableaus, an example of which is that of the three gees taken from the tomb of Nefer Maaet in Maydum, in this floor there are also collections of papyrus rolls, and complete collections of Tut-Ankh-Amun, and Hotep Horus, Tannees tombs, the tomb of Sen-Negem.

A great part of this floor is allocated for royal mummies, and day-to-day devices, musical instruments, hunting tools, ornament and cosmetic articles.........etc.

These are examples of the monuments in the Egyptian museum:

- Two statues made of diorite for king Khafraa of the 4th dynasty of the old state, this statue was found in a well near the entrance of the valley temple in Giza, these two statues are of the most beautifull ones of the old state, they are also great examples of Egyptian sculpture of all times
- Two colored lime stone statues of Raa Hotep and his wife from the third or fourth dynasty, brought from a tomb in Maydoom. There is another statue of Sneb Hotep and his wife, they are sitting while the wife is holding tenderly the husbands arm, on the stone base of the statue is engraved a drawing for their two sons
- A statue of king Menkau Raa builder of the third pyramid
- An alabaster statue of king Menkau Raa of the 4th dynasty sitting
- A stone statue of a sitting scribe from the fifth dynasty, which shows fine relief of the bones of the face, shoulders, and hands. This statue demonstrates a high degree of artisanship in depicting the features and details.
- A statue called sheikh el balad for the priest Ka-aper of the fifth dynasty, found in Saqqara

- Black granite bust of king Amen-emhat (twelfth dynasty) clad in priest's clothes, covering his body with a leopard's skin with the leopards head and paws appearing on the shoulders. This bust was found in Fayoum, and is considered one of the most beautiful and rare statues
- A lime stone statue of Amen-emhat in a sitting position
- A rose granite statue of king TuthmosisIII (18th dynasty) found in Abedous clad in royal attire, this statue is an example of showing artfully and precisely the features. TuthmosisIII is one of the greatest ancient warriors, whose military efficiency helped building the first Egyptian empire.

During the era of the modern state, RamsesII defeated the Asians who lived in the place which is now Turkey in the battle of Qadesh, greatest old world war

- There is a group of statues for Ramses in the Egyptian museum:
- A black granite statue depicting the king sitting with a circular wig on his head. The hair tufts hanging down are encircled with a band that has a cobra fixed in the middle. The king is wearing a garment with wide sleeves, and a loose vest ornamented with beads of different colors; a bracelet encircles his hand ornamented with the token of protection, while he is holding the royal scepter in his right hand
- A statue of grey granite and limestone, it depicts the king as an infant with his finger in his mouth, a cap with the sun disk covers his head. The king holds in his right hand the soot plant – symbol of upper Egypt-; the God Gorden stands beside him in the form of a hawk; the face of he hawk is the only part of the statue that is made of limestone, while the rest is of grey granite. This statue explains the name Ramses, Raa is the sun which is over his head, mes is the infant, soot is the plant, so it is Raa-mes-so
- The collection of Tut-Ankh-Amun is one of the most precious possessions of the museum Its most important articles are:

- Two statues of black painted wood, one of which depicts the king in royal attire the eyebrow and eyelids are of gold, while the cobra and the sandals are of golden bronze. The other statue is for the king in his day-to-day garb. These two statues of Tut-Ankh-Amun were found at the entrance of the burial room in his tomb
- A golden wood cabinet that contained the box of marble of the viscera of the king, on every side of the cabinet there is one of the ancient Egyptian Goddesses, Isis, Nefrit, Selket, and Nut; who protected the royal viscera.
- The throne made of wood covered by gold foils, and ornamented with pieces of ceramic, glass, silver, and half precious stones; the king sits on the throne, his wife standing in front of him sprinkling him tenderly with perfume, while the sun disc Atun is sending its rays from above to embrace them.
- A color wood boat with two oars, found in the tomb of Tut-Ankh-Amun, such boats were put in tombs to help the king in crossing the lower world, or to visit the holy places in Abydos, and Abu sir.
- A bed of gilded wood, on each of its front pillars there is a dear's head with the winged sun disc above.
- The king's veil made of pure gold depicting the king in his royal attire, with the cobra on his forehead; this veil is considered one of the most beautiful pieces in Tut-Ankh-Amun's collection.
- The golden coffin of Tut-Ankh-Amun, which is adorned with precious gems, and containing the king's mummy. The king is drawn on the lid of the coffin in the shape of The God of death.

Of the most important exhibits on the second floor of the museum, there is a collection of papyrus papers. These papers are in sets that contain religious and magic texts. The texts were believed to help the dead through his after life. The most important of these books is the book of the dead, it contains not only text, but there are also wonderful colored drawings. Other

books include those that describe the journey of the sun to the under world, the places it passes with, and the dialogues between the sun and the strange creatures that inhabit these places.

It is worth mentioning that ancient Egyptians used to bury such books with persons of high classes.

On this same floor, there is a collection of ornaments including necklaces, bracelets, and vests; the most beautiful of these is that of Tut-Ankh-Amoun.

The Hall of Royal Mummies:

The hall number 52 of the second floor is where a collection of royal mummies is exhibited. This group of royal mummies is considered of the most precious museum displays, it also expresses the degree of excellence the ancient Egyptians reached in sciences.

These mummies are only a few of the ancient Egyptian ones, as the rest were exposed to destruction and piracy. This was what urged monks since the 21^{st} dynasty to assign guards to protect the mummies.

The mummies we got so far are a precious legacy especially with their names known from the Heratic writings on the winding sheets.

The mummy of Senekta-Raa 11^{rd} of the 17^{th} dynasty is one of the most important ones. What is apparent from this mummy is that its owner was killed when hit with an axe on his head. From the 18^{th} dynasty there are a large collection of mummies belonging to Ahmose 1^{st}, Amminovis 1^{st}, Tuthmosis I, Tuthmosis II, the Tuthmosis III mummy was exposed to destruction by thieves, but the priests of 21^{st} dynasty restored it. There are also mummies of Aminovis II, Tuthmosis IV, and Siti 1^{st}. The mummy of king Ahmose 1^{st}. The mummy of queen Nefertary shows that she died in an old age, but the embalmers covered the bald areas in her head with artificial hair. There is another mummy of another wife of Ahmose I (Queen Setkamen), and a mummy of queen Merit-Amoun the wife of Aminovis 1. From

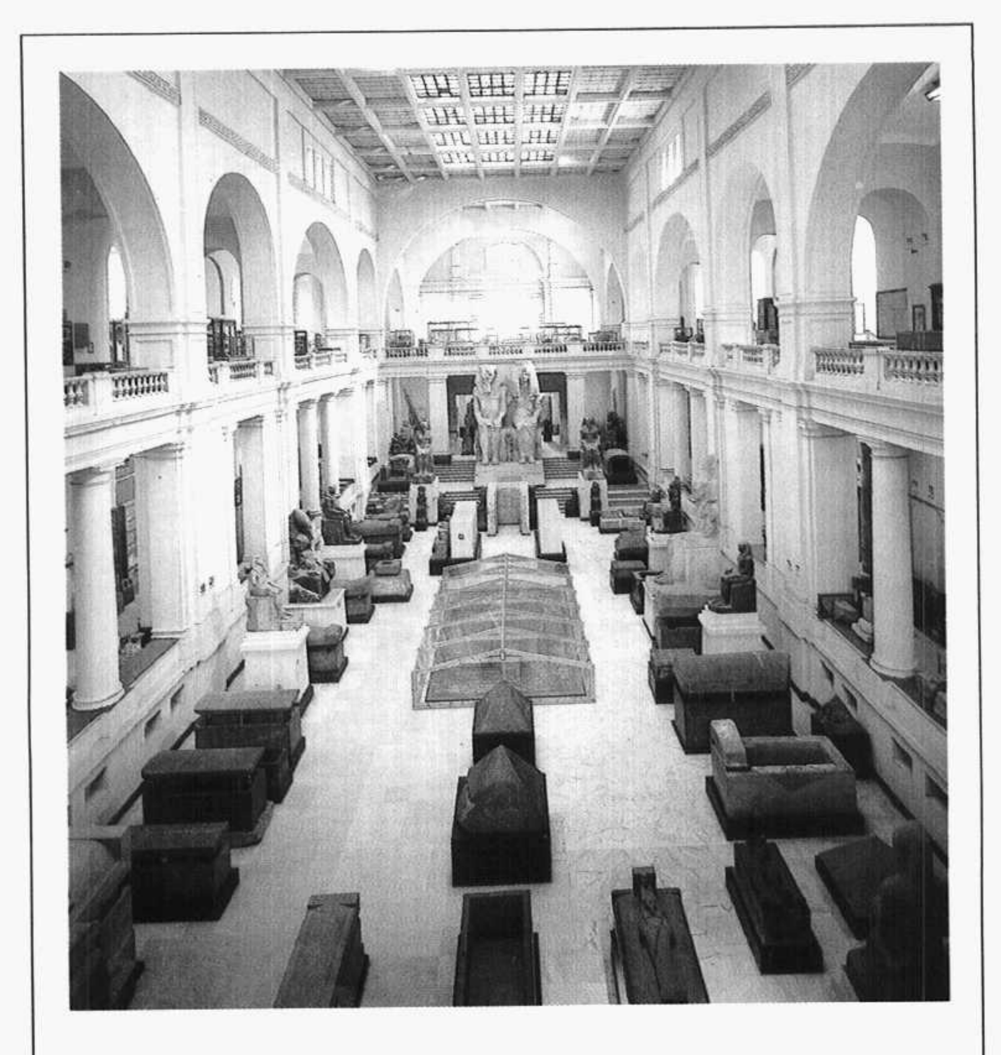
the era of the 19^{th} dynasty, there is the mummy of the kings Ramsses II, Merinptah - that has a hole in the rear of the head as an outlet for the evil spirits from the body - , Seneptah, Siti II - with broken head and arms due to exposure to thieves-. From 20^{th} dynasty, there are mummies of kings Ramsses III, Ramsses IV that has also the hole in the back of the head, Ramsses V with traces of small pox on the face and a hole on the left check – maybe due to the treatment of small pox-, Ramsses VI, and Ramsses IX.

From the 21^{st} dynasty, we have the mummy of the queen Nogma, wife of Herihor which is one of the best embalmed mummies with eyebrows of artificial hair, and artificial eyes as well. The viscera were not taken out of the body, the belly and haunches were stuffed by saw dust to keep the shape of the body. From the same 21^{st} dynasty, there are also the mummies of two wives of Panogem I queens Makraa and Hent.

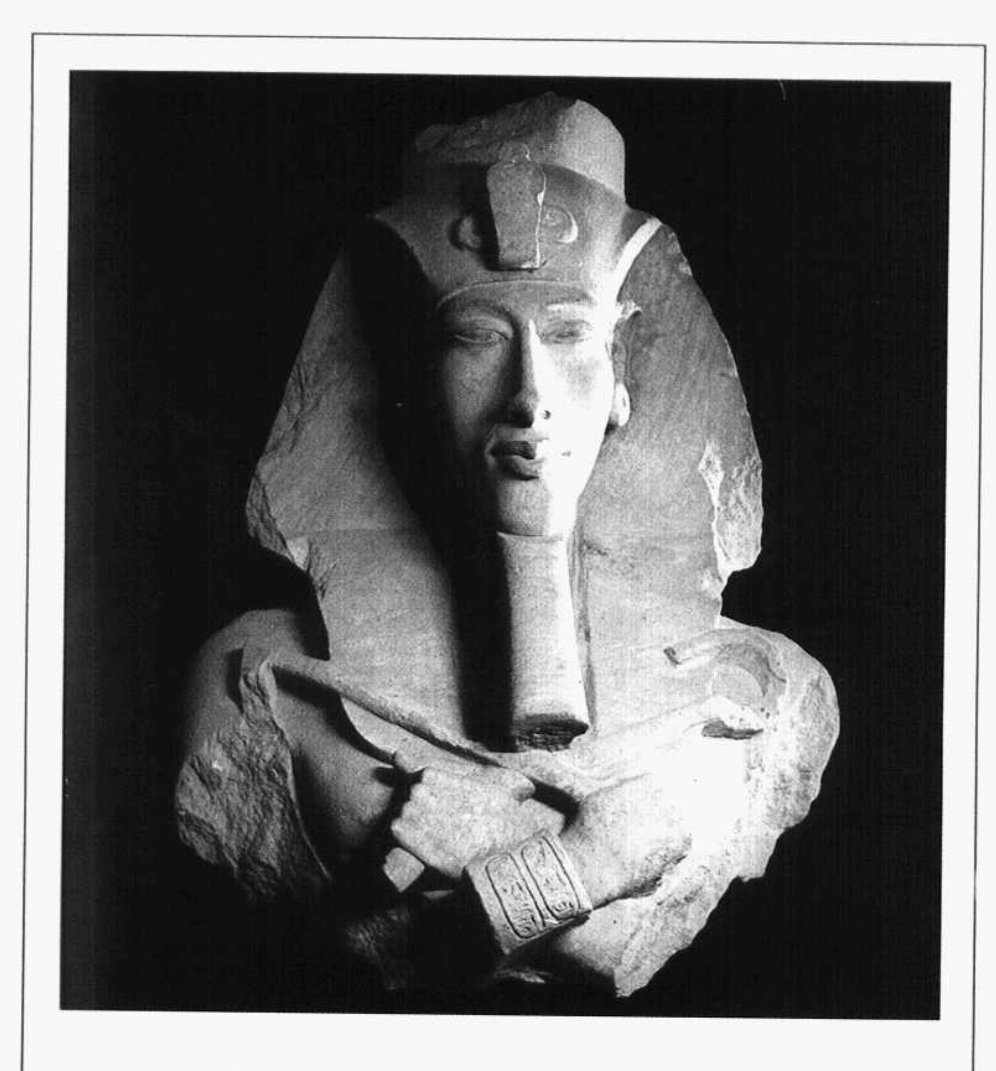
Besides the Ancient Egyptian monuments, the Egyptian Museum keeps as well a collection of Greek and Roman monuments. This collection includes the alabaster head of the God Jupiter, which belongs to the 2^{nd} century AD., and a group of colored plaster veils, which were put on the heads of the mummies to depict the features of the dead, they belong to the 1^{st} century AD; there are also collections of Greek, Roman, and Byzantine coins.



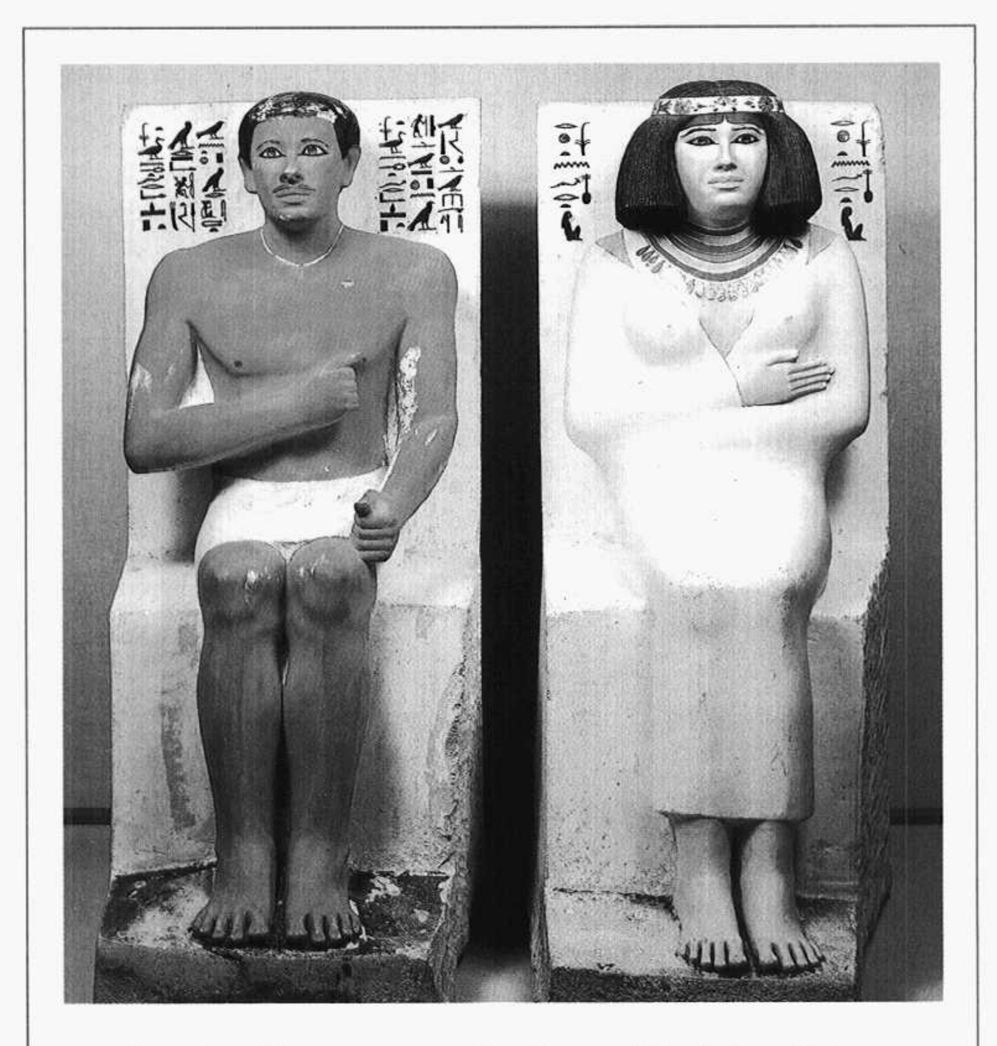
Façade of the Egyptian Museum-Cairo



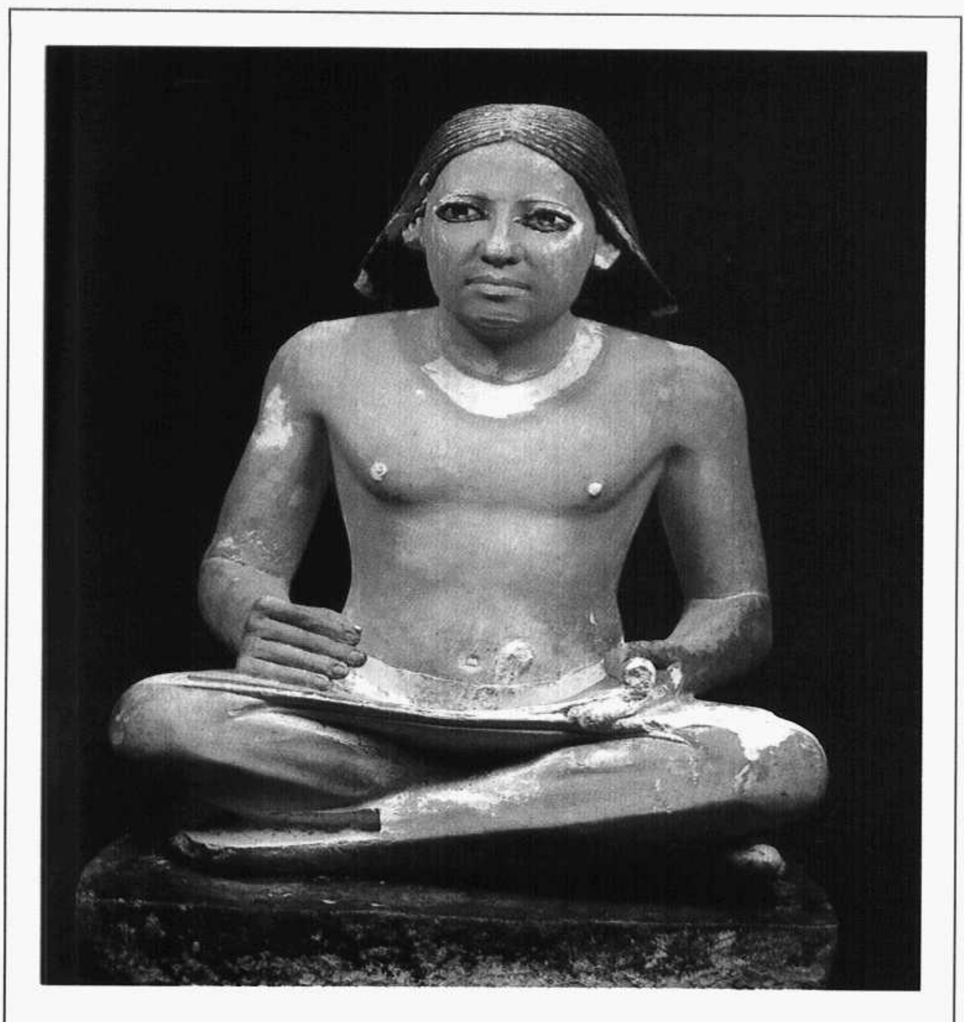
Egyptian Museum-Cairo-Interior Panorama



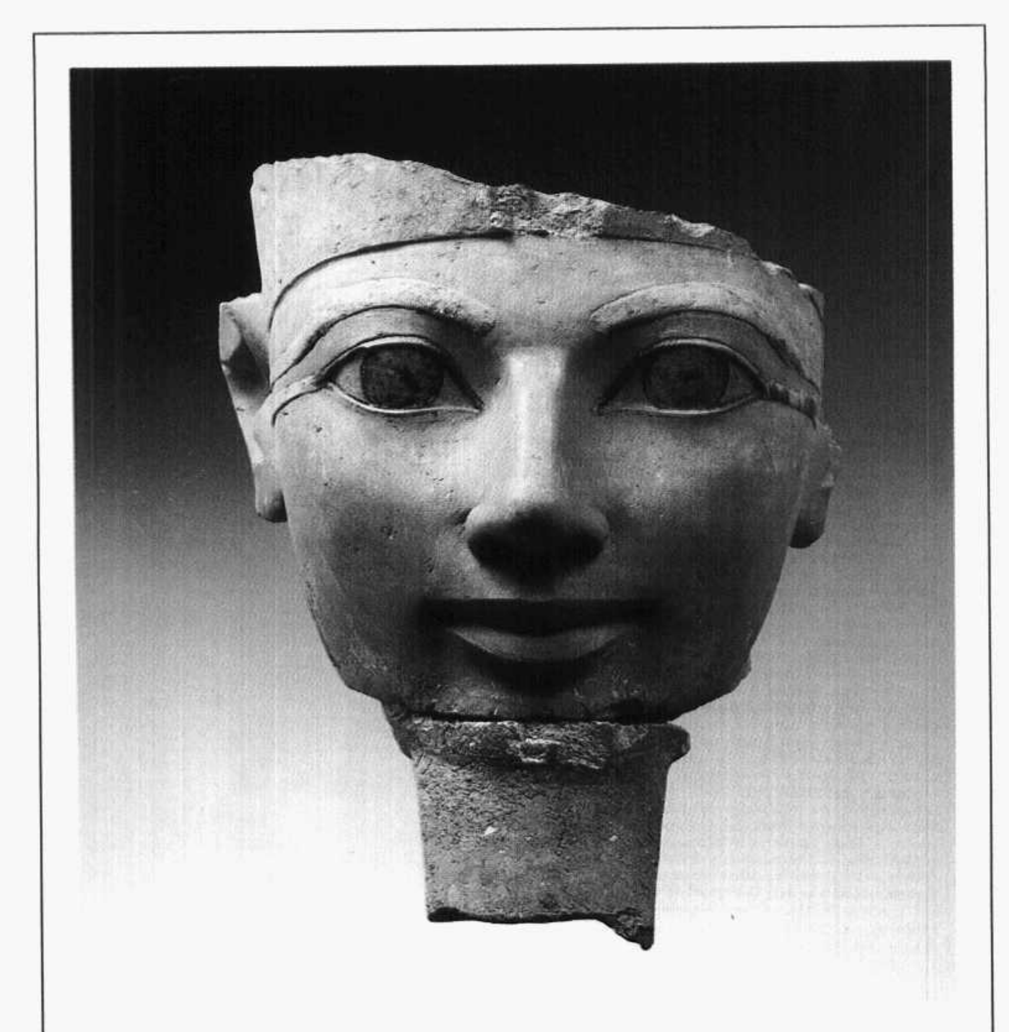
Statue of Akhenaton in a royal attire - Modern Dynasty



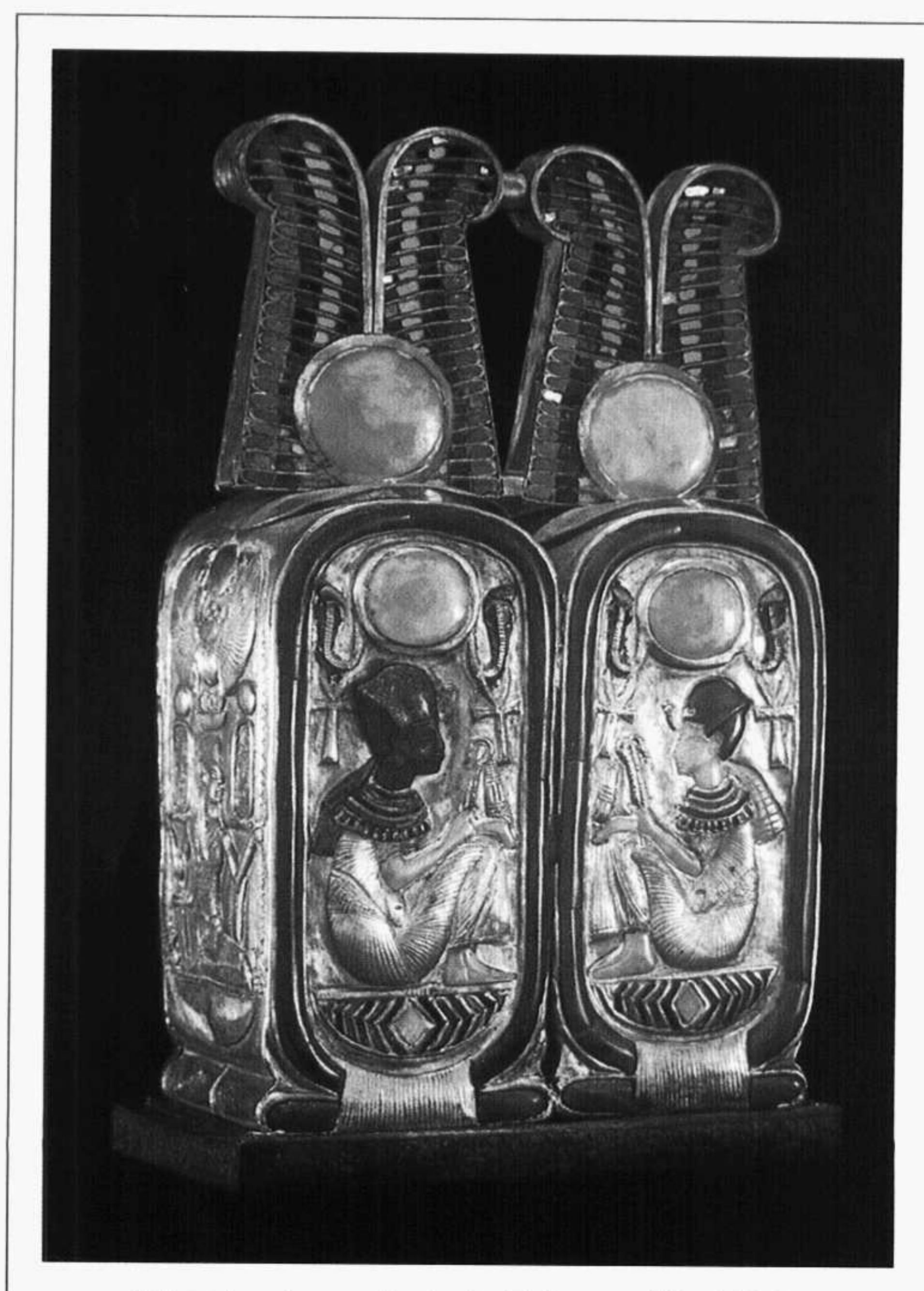
Two colored lime stone statues of Raa Hotep and his wife from 4th dynasty.



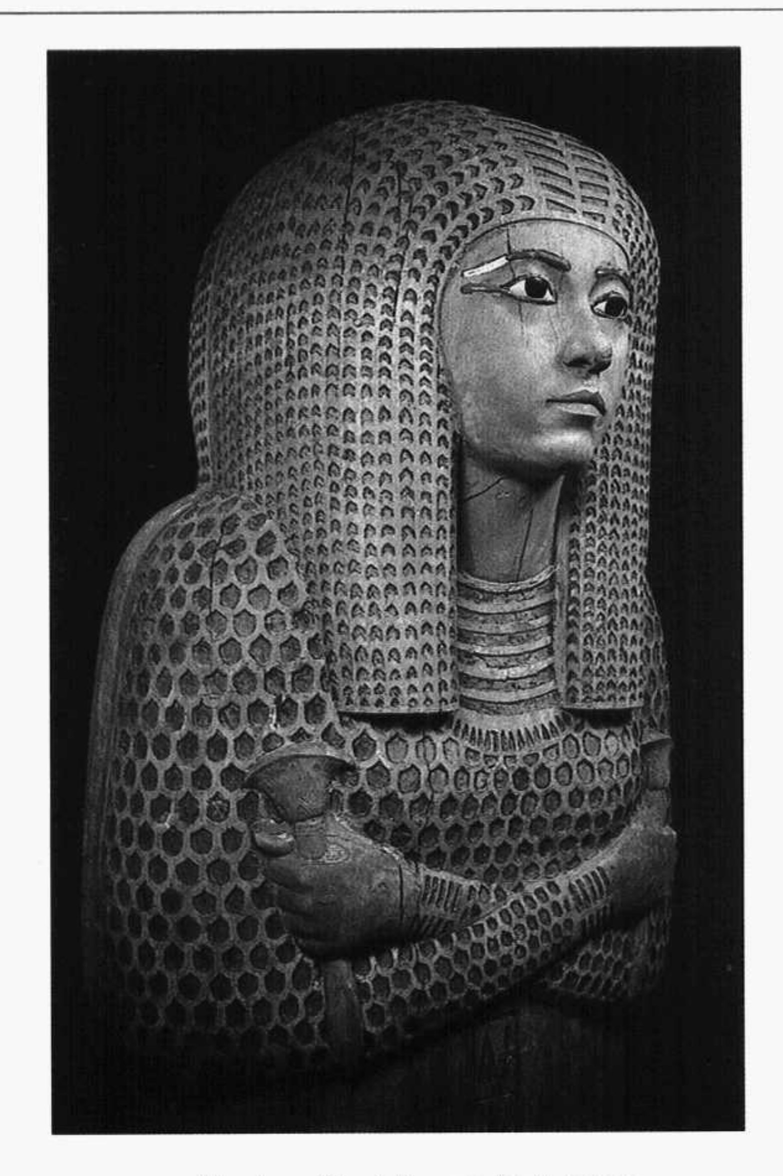
A colored limestone statue of a sitting scribe from the 5th dynasty, which shows fine relief of the bones of the face, shoulders, and hands



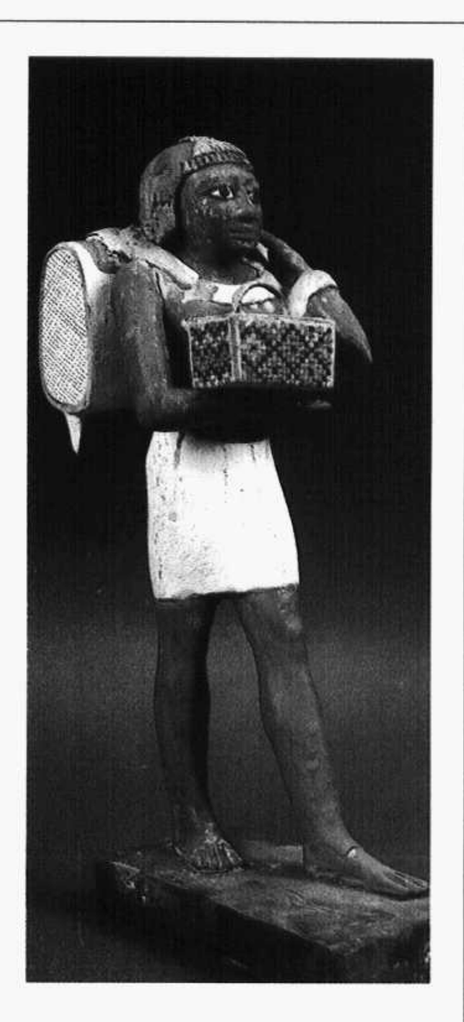
Head of the statue of queen Hatchbsut made of colored limestone (18th dyn).



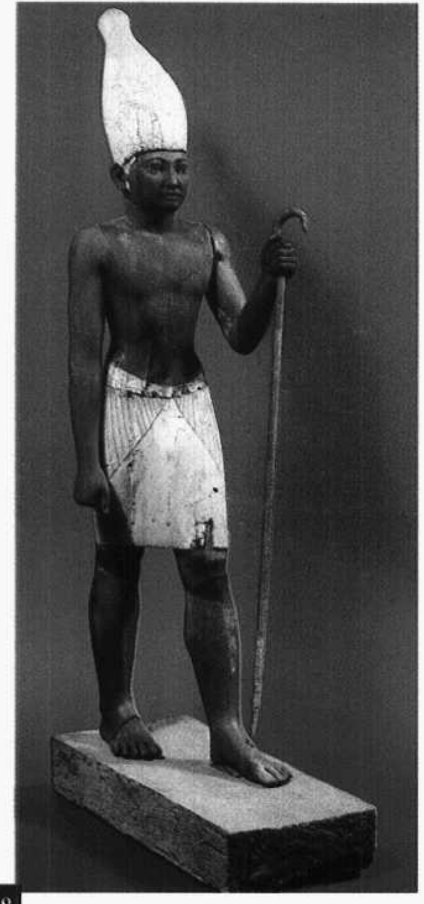
A stamp shaped as a royal cartouch with the name of Tut-Ankh-Amoun



Wooden coffin of Ahmoses-Merit-Amoun
(found in northern Deir El Bahri-Thebes)



Statue of a servant in duty and carrying a back bag, made of colored wood (12^{th} dyn).



Statue of Senusert, made of wood covered with plaster (12^{th} dyn).

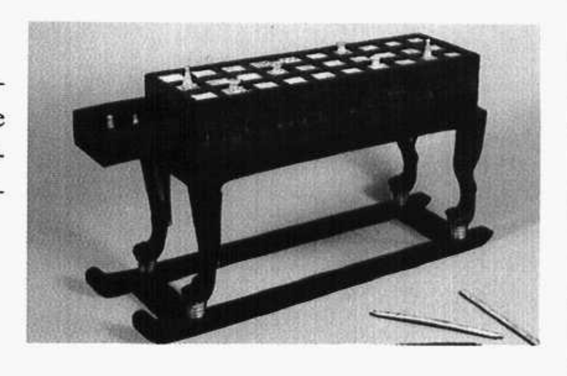


Alabster pot of the Tut-Ankh-Amoun funeral collection, the pot used for keeping lighting oils



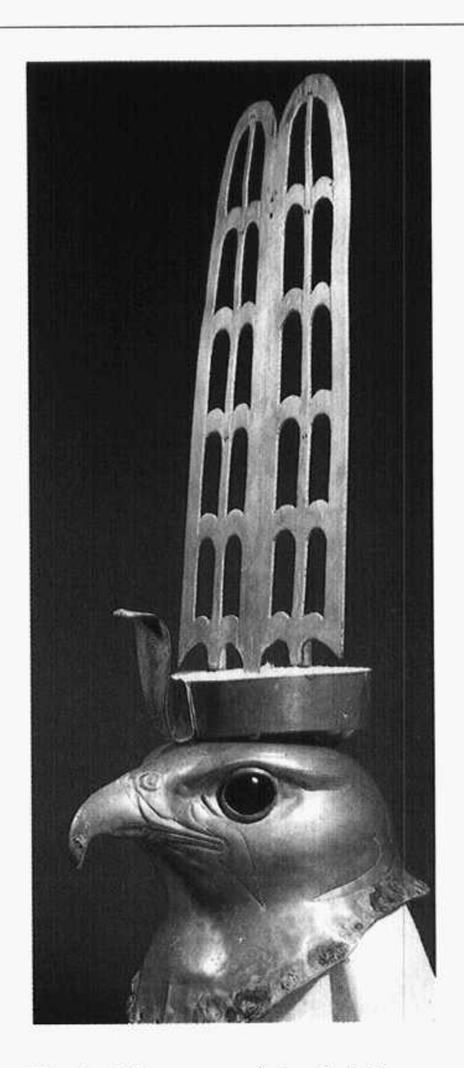
Alabaster pot of the Tut-Ankh-Amoun funeral collection, the pot that could be used for keeping lighting oils or perfumes-it is of 70.5cms. height, it was found in kings' Valley-Luxor-18^{th} dyn.

Playing board made of wood inlaid with ivory, it is one of the largest playing boards of Tut-Ankh-Amoun - Egyptian Museum

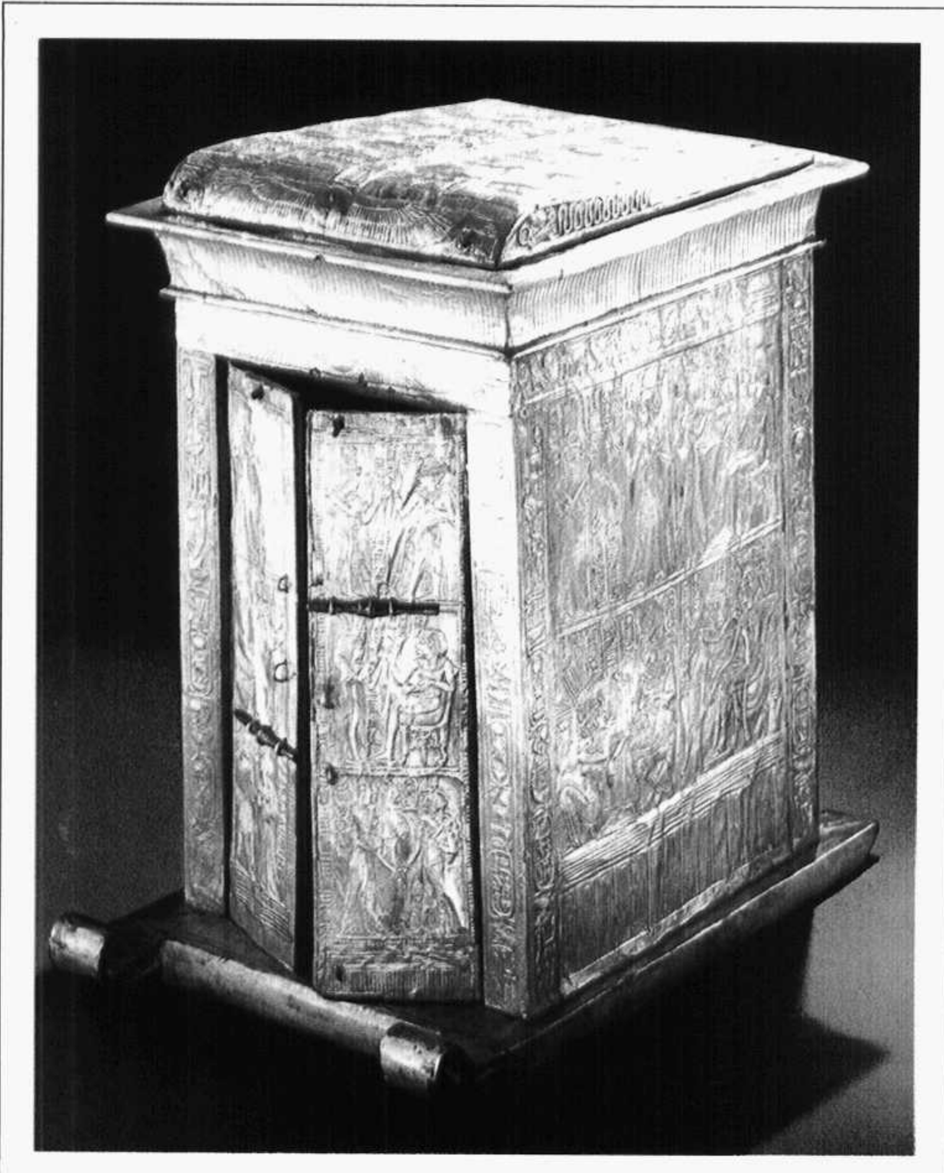


Ushabti statutte in the shape of Tut-Ankh-Amoun-Egyptian Museum

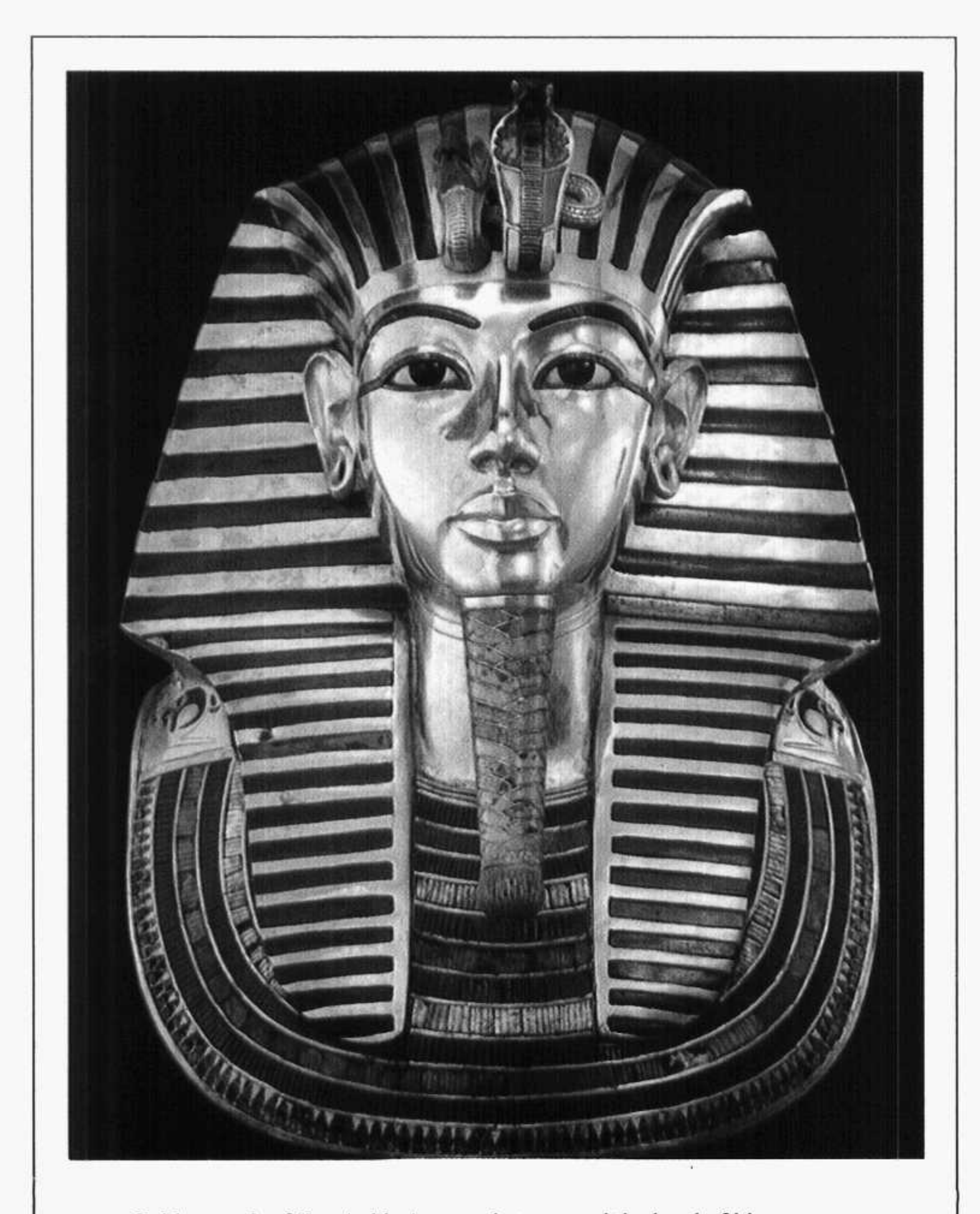




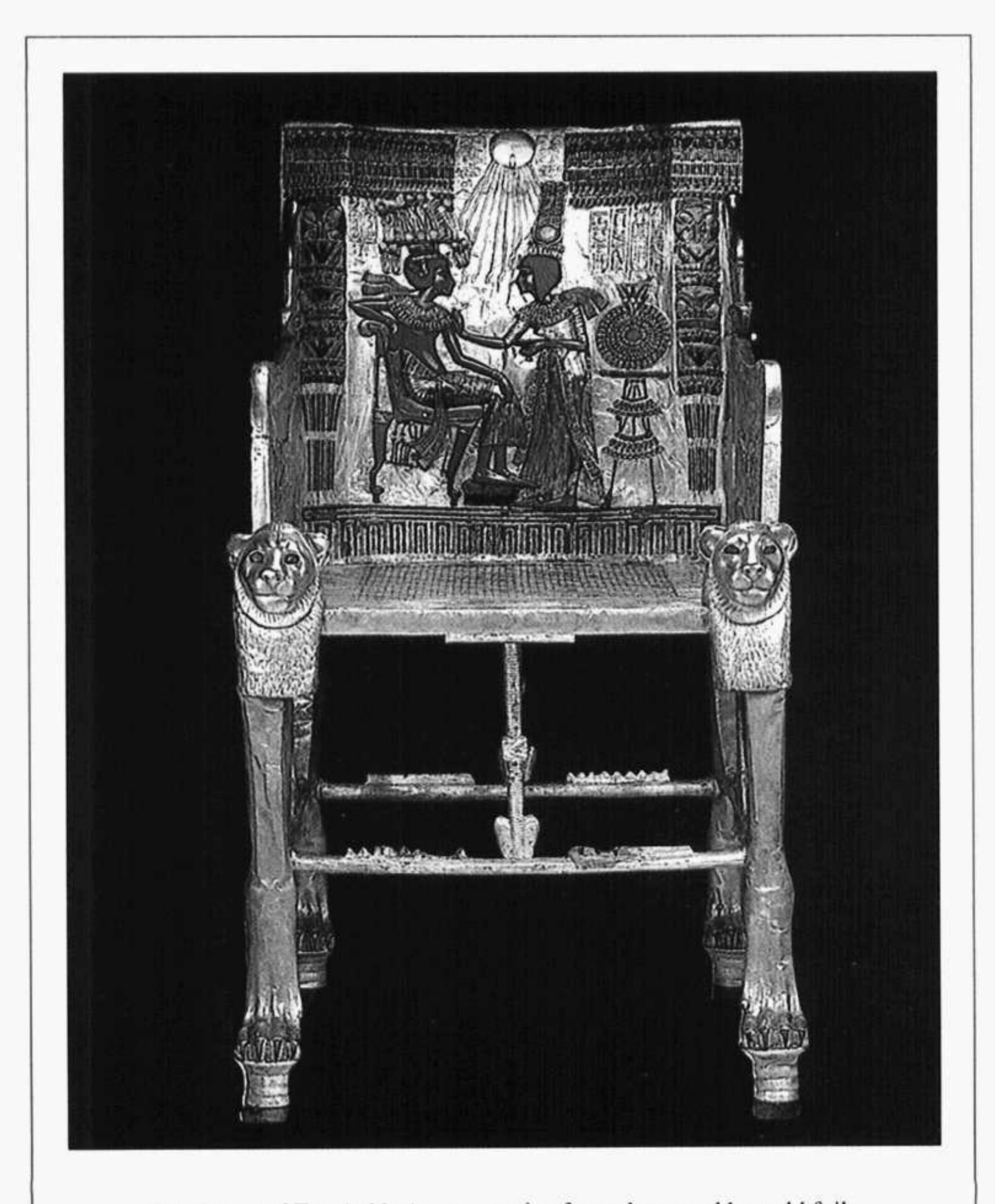
Head of the statue of the God Horus, made of gold with eyes of precious stones, it is of 37.5cms. height



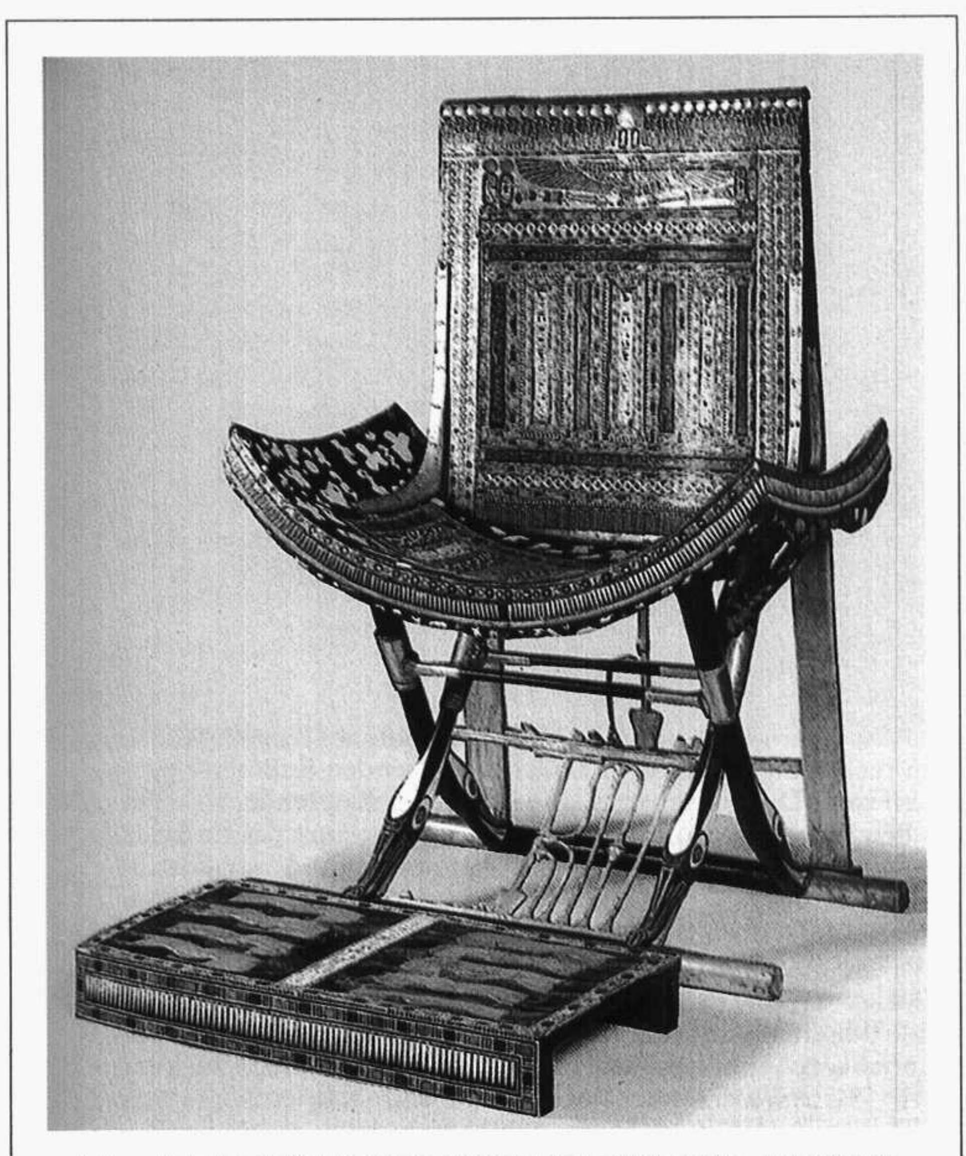
A gilded wooden chest adornad with paintings Tut-Ankh-Amoun Collections,
Egyptian Museum



Golden mask of Tut-Ankh-Amoun that covered the head of his mummy, there is a cobra on the head of the mask, the mask also has an artificial beard and a broad chest pendant.



The throne of Tut-Ankh-Amoun made of wood covered by gold foils



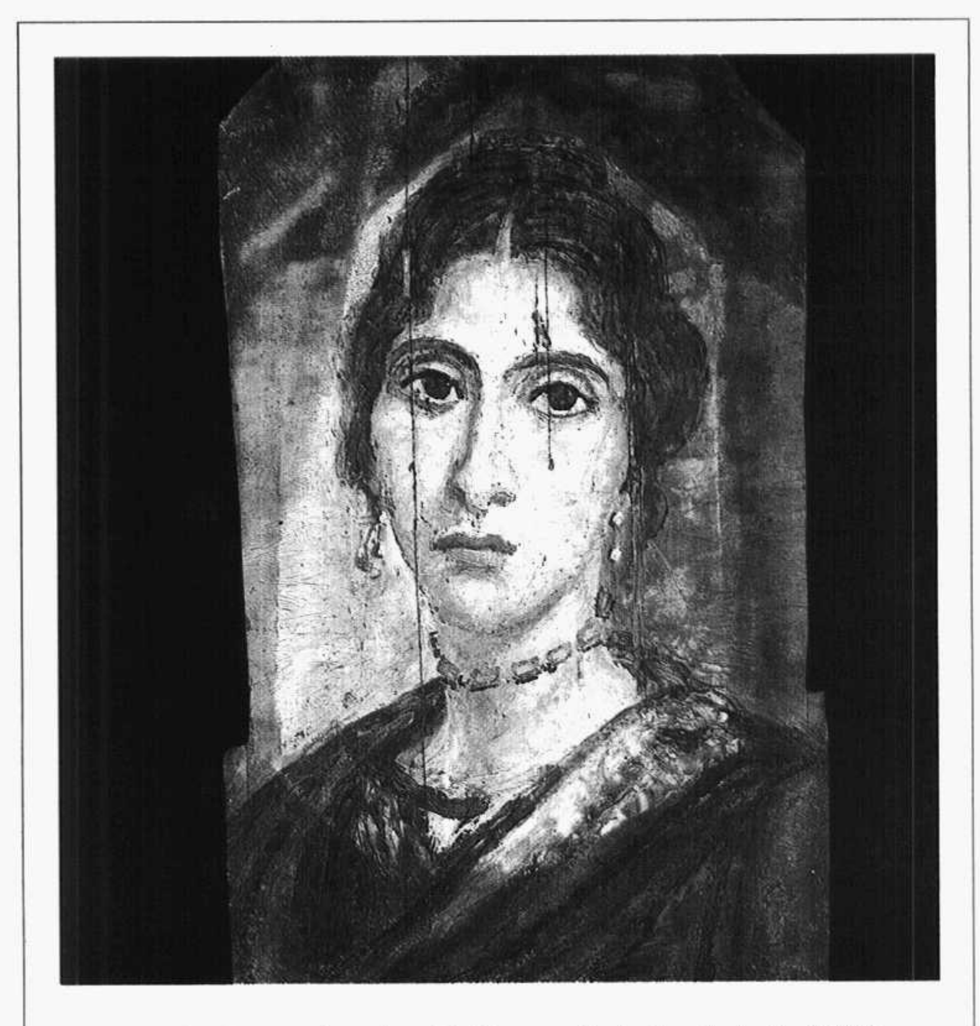
A funeral chair with feet rest made of wood inlaid with ivory-Tut-Ankh-Amoun collection-Egyptian Museum (18th dyn)



Tut-Ankh-Amoun's chest pendant was found in king's valley (18^{th} dyn.)



Tut-Ankh-Amoun
pair of earrings



One of the Fayoum faces found in Hawwara the Archaeologist-Petri 1888.
(42.cm height).

Greco-Roman Museum-Alexandria

The idea of establishing this museum began in the era of Khedive Ismail, who agreed to the project in January 1863. In 1891 a small five halls museum was established in Rasheed street (al Horrya (Liberation) Road now), the archeology department sent a collection of Greco-Roman monuments to be exhibited there; the museum was opened in 1893.

The current museum is placed between Sultan Hussein Kamel street, and Horrya road, it was opened by khedive Abbas Helmy II the year 1895. It was composed of eleven halls to accommodate the new possessions, which came from the discoveries of the Alexandria Archeological Society, and donations of some amateurs.

The museum contains a varied collection of monuments belonging to the period between the 3rd century BC, to the 3rd century AD covering the Ptolemy era and the early periods of Christianity under the Roman rule, where Egypt became a part of the Roman Empire when the Roman emperor had the right to assign Egypt's rulers. The collections of the museum came from excavations in Alexandria, Fayoum, al Bahnasa, and other places.

The museum now is composed of 23 halls with the monuments distributed according to materials they are made of.

Halls:

1. 1st and 2nd halls are for building elements and pottery articles

3rd Jewellary and ornaments

4th Textiles

5th Plaster tableaus

6th Allocated for the worship of Serapis whose worship was widespread in the Mediterranean area; it combines between the worship of the bull Ipis prevalent in Egypt, and the worship of Zeus the head of Greek Gods. The hall contains a number of Serapis statues, as well as statues of some Egyptian Gods, like Isis and Herpocrates son of Isis, it also contains some busts of Alexander the great, Socrates, and the Roman Emperor Hadrian, there are collections of kids' toys, and a mosaic tableau of a woman symbolizing Alexandria.

7th and 8th Contain a collection of Ancient Egyptian Monuments.

9th Contains the Crocodile Temple whose parts were brought from Batn Hrit in Fayoum to the museum in 1913 and were reassembled in the museum, this temple is a model of the Ptolemy era temple.

10th and 11th Contain samples of the Egyptian art in the Greek era.

12th to 17th Samples of the art of sculpture, in halls 12-14 there are heads of Roman emperors, and Egypt's rulers in Ptolemy era, the most important of which are those of Alexander the great, PtolemyIV, Cleopatra VII , Ptolemy V , and Julius Caesar .

18th A. Contains some pottery statues "Tangara" that belong to the beginnings of the Hellenistic era (350 BC). This is a rare collection, one its statues depicts a woman carrying a child.

18th B. and 19th Include different pieces of pottery, among which there are statues of Greek, and Roman Gods, and a group of lanterns. There is also a group of ceramic pots belonging to the Ptolemy era and known as Queens' pots

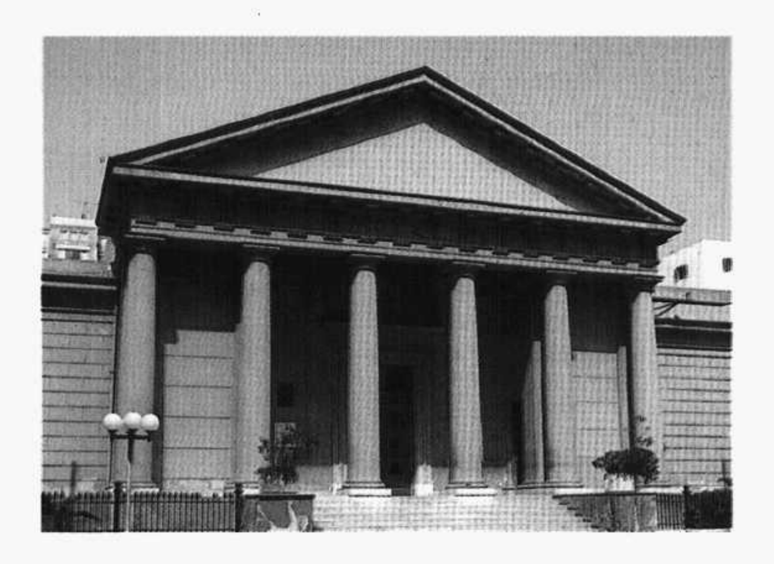
20th Contains the group of monuments extracted from al-Shatby area.

21th Contains the group of monuments extracted from al-Ibrahimya area.

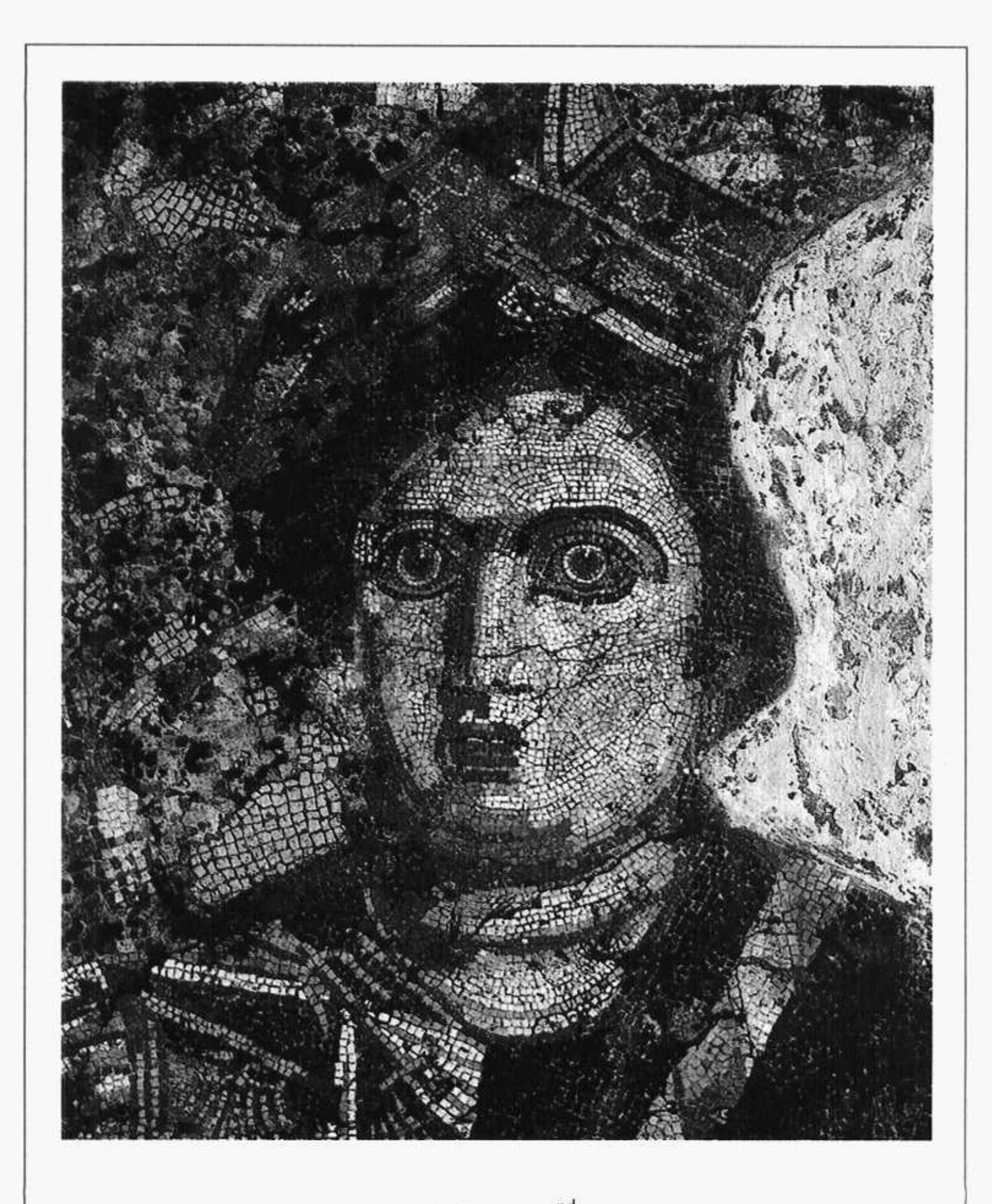
22th Is Allocated for the glass and bronze art works. Alexandria was famous of its glass works, which were exported to Rome and Mediterranean countries.

23rd Contains a collection of different coins: Islamic, Ptolemaic, Roman, and Byzantine.

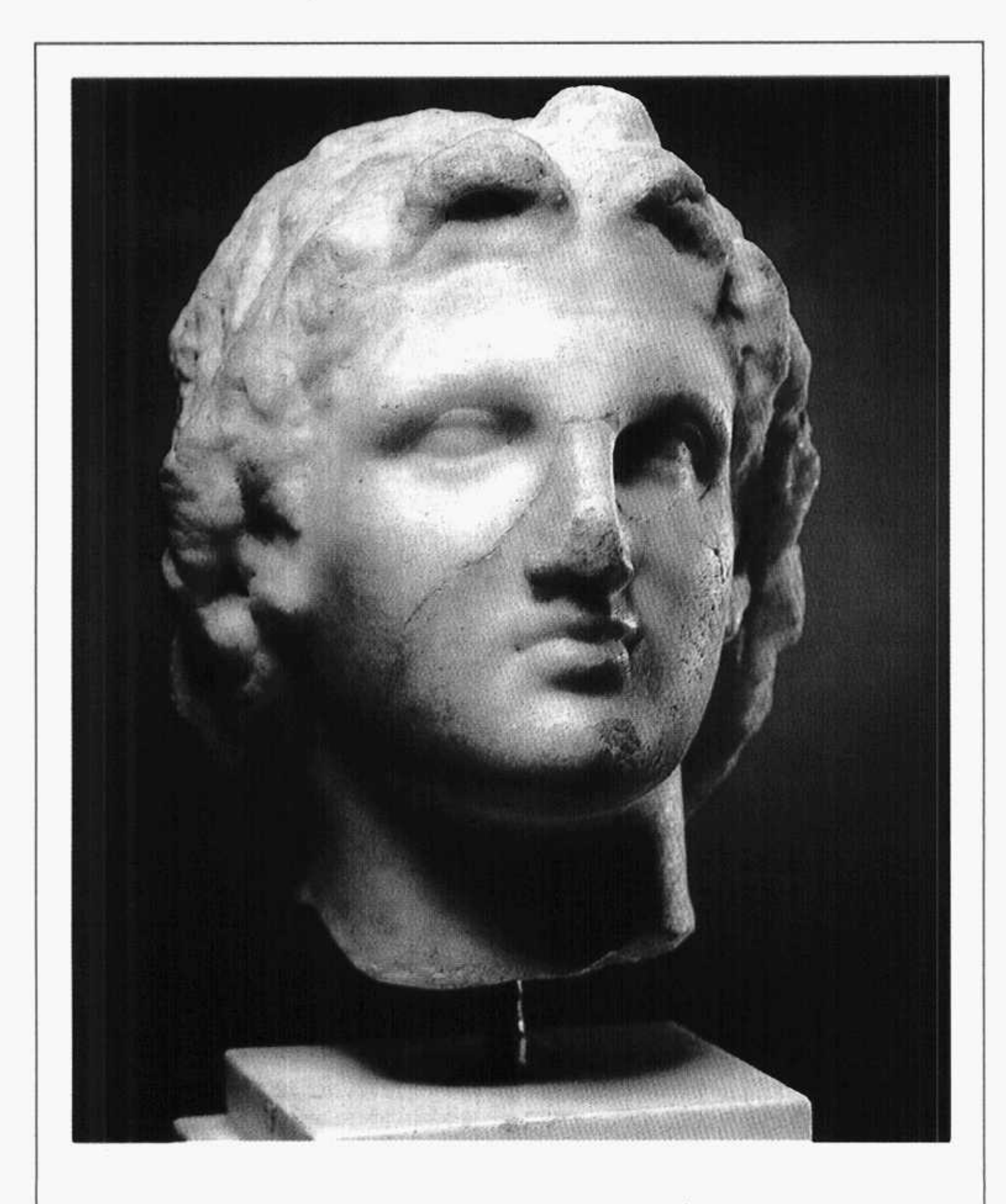
In the garden of the museum, there are a group of reconstructed tombs, and a group of coffins with the drawing of Medusa on their covers to protect them from thieves. Medusa was believed to transform the violators into stone.



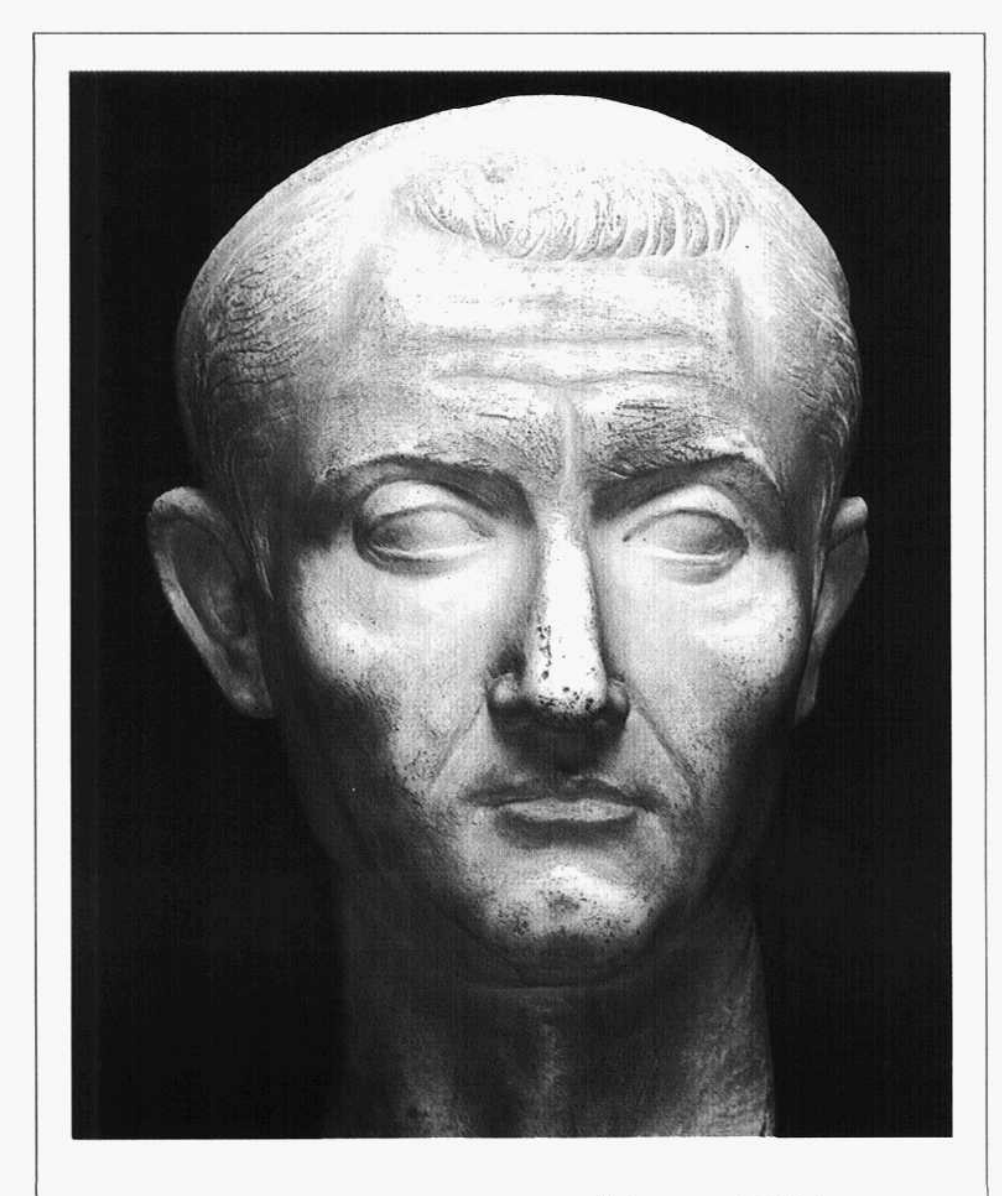
Greco-Roman Museum-Alexandria



A round shaped mosaic figure – 2nd Century AC. Hall 6



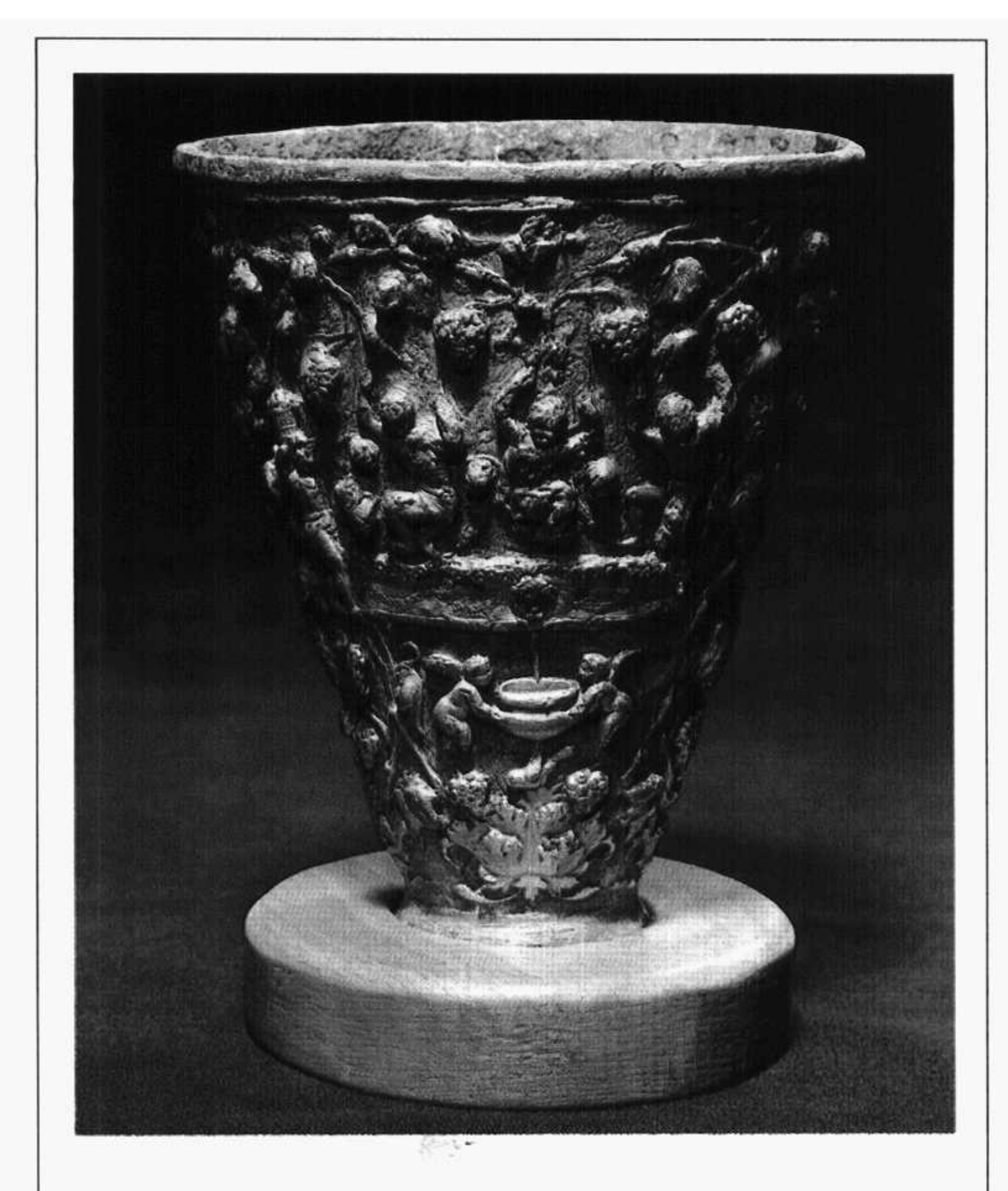
White marble statue head of Alexander the Great – 1st Century AC-Hall 6



White marble statue head of Caesar, 1st. Century AC-Hall 4



White marble statue of Goddess Aphrodite holding her son



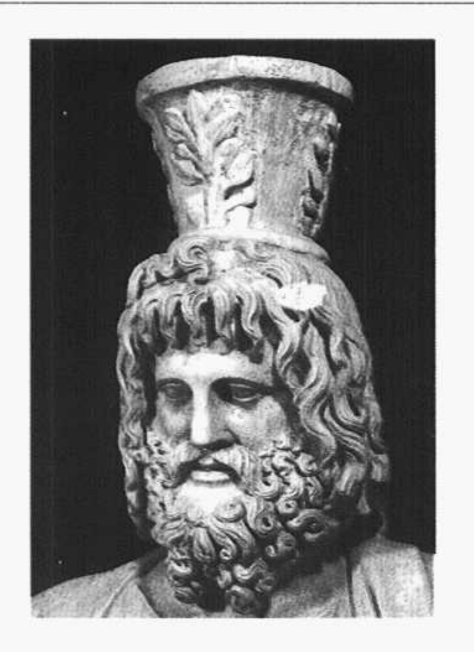
Cup made of silver coated with gold-Hall 3
(2^{nd} century A.C)



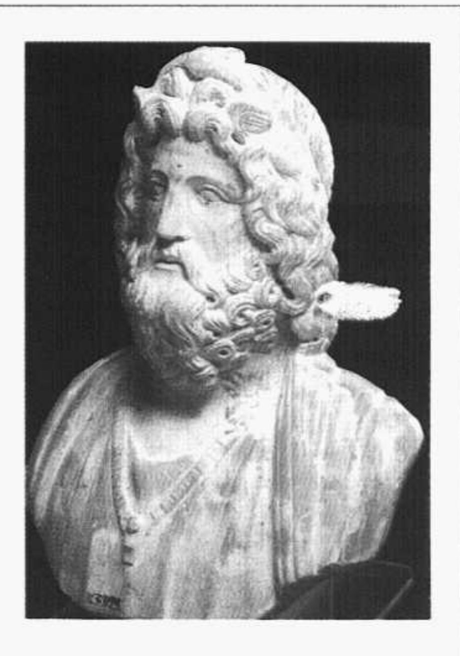
A crown of a marble pillar in the form of a basket of plant leafs
(4^{th} century Hall 2)



Crown of a limestone pillar – 4^{th} Century AC



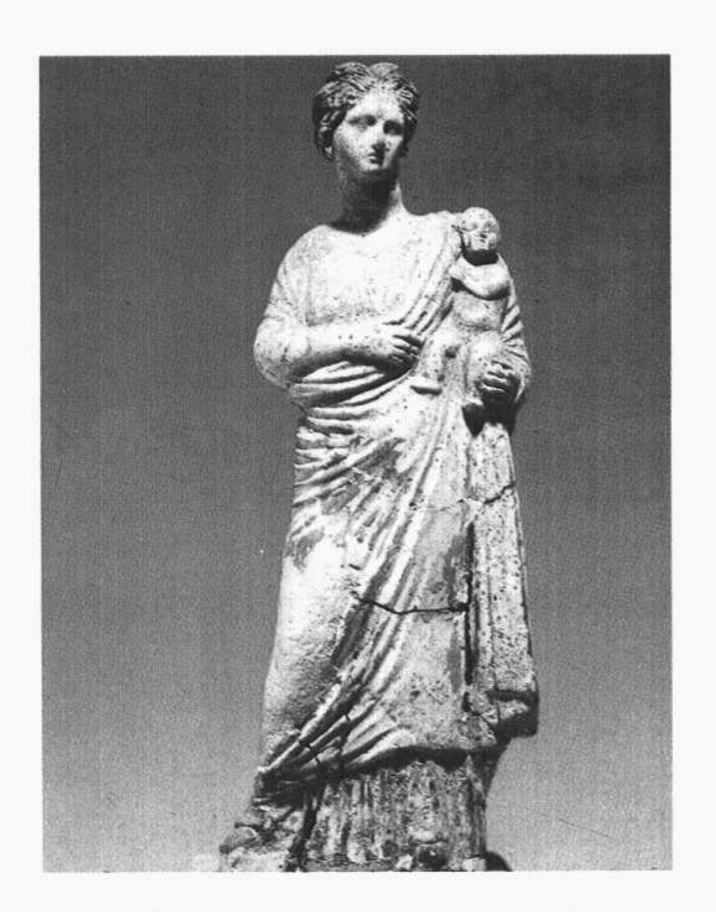
Bust of alabaster for the God Serapis
Hall 16



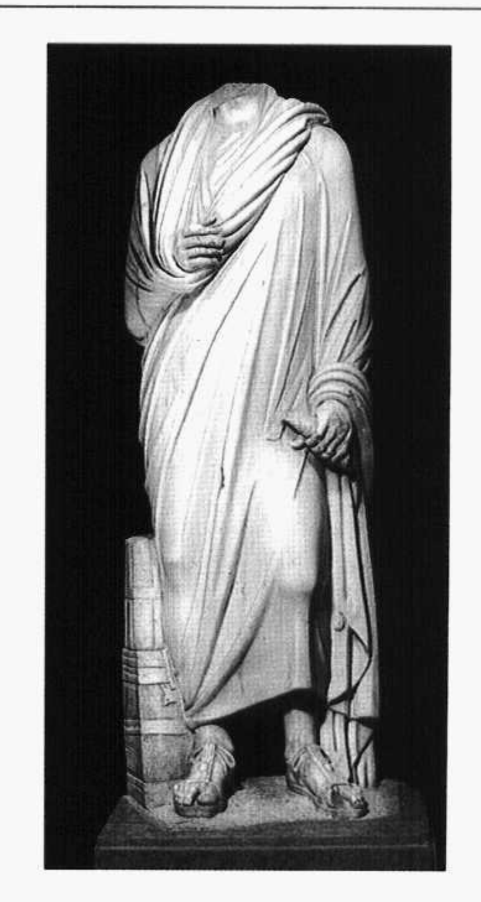
a Bust of marble for the God Serapis
Hall 16



Golden plaque memorizing the foundation of the Alexandria Serapium-written in Greek and Hieroglyphic languages (220-250 AC) - Hall 3

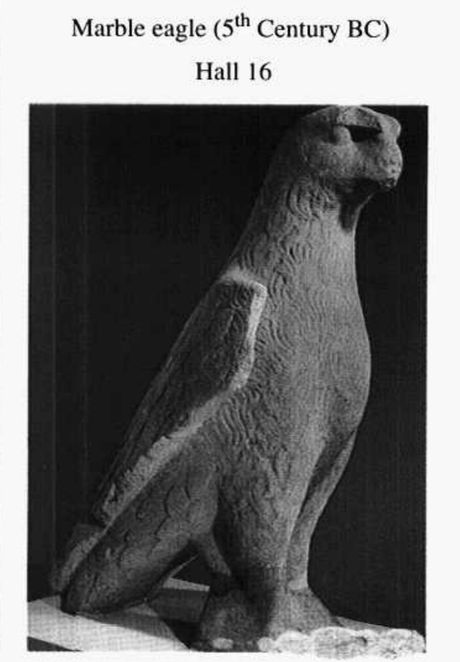


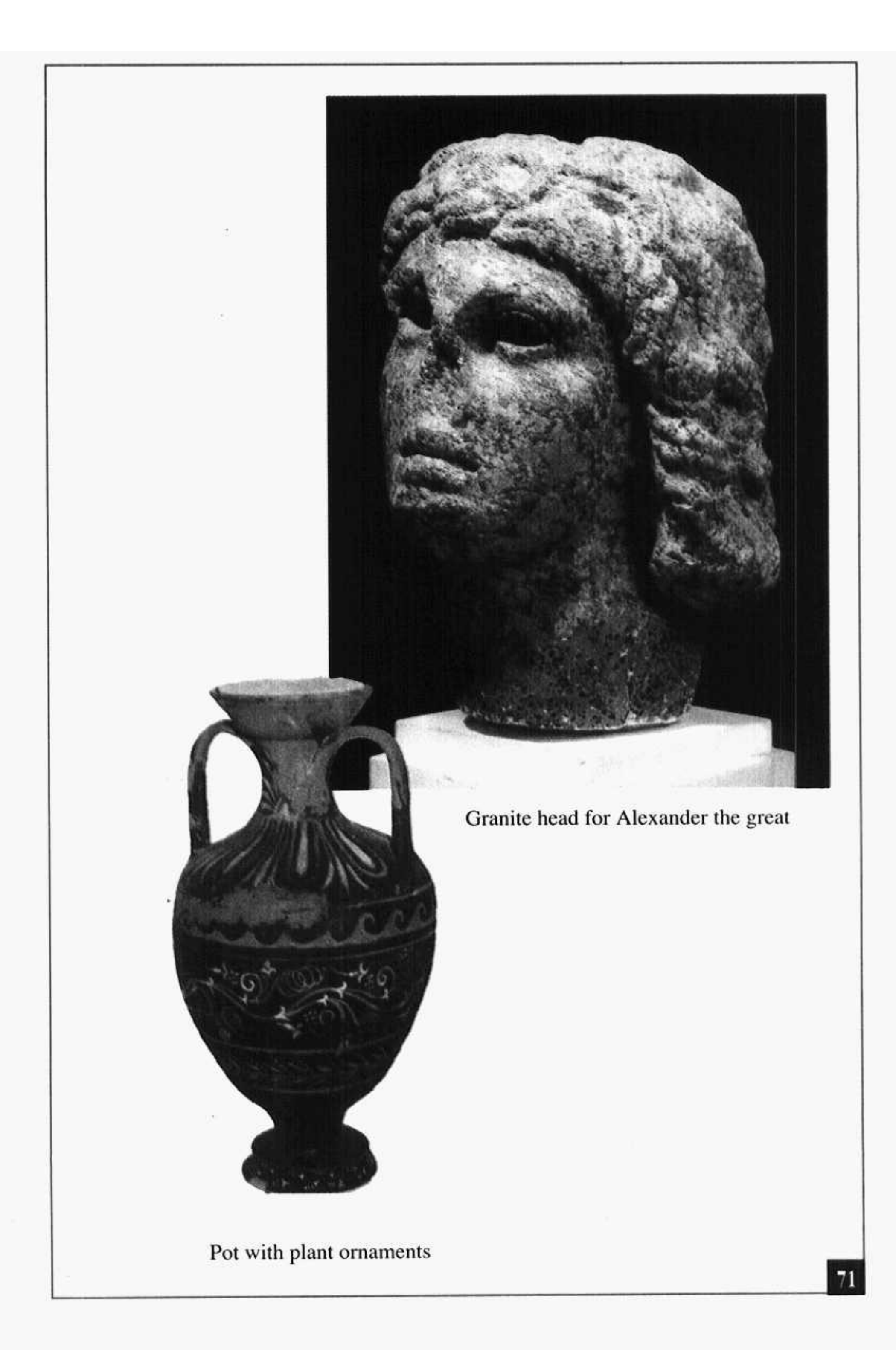
Statue made of Terracotta depicting a woman carrying a child
(3rd Century AC)



Decapitated statue of an orator
(2^{nd} Century AC) – Hall 3

Marble eagle (5^{th} Century BC)
Hall 16





Granite head for Alexander the great

Pot with plant ornaments

Coptic Museum - Cairo

This museum is situated in old Cairo (misr el qadima) inside the Babylon fortress, which was the strongest Roman fortress in Egypt. Babylon fortress was built by the Roman emperor Tragan in the year 98 AD, emperor Arcadius renovated and widened it in the year 395. When Muslims entered Egypt, their army put this castle under siege for seven months.

Remnants of the castle still exist; the Coptic museum was built on a part of the hall of columns Babylon fortress. The site of the Coptic museum was chosen in this particular region because of its relation to the beginnings of Christianity in Egypt. There are six paramount ancient Coptic Churches in this region (the Hanging Church, set Barbara church, Mar Guirgis church, the Virgin church, Qasryet-el-rehan church, and Abu-serga church).

Abu-Serga church is the oldest church in Egypt, it a small one raised above the cave, which the holy family sought refuge into as they fled from oppression of the tyrant Herodus to Egypt.

The Coptic museum contains the largest collections of Coptic monuments in the world; they belong to the period between the Greco-Roman era and the Islamic era.

The collection of the possessions passed through seven stages beginning when the French scientist Maspero allocated a hall in the Egyptian museum to exhibit Coptic monuments. Laco, another French scientist, continued increasing the Coptic collection in the Egyptian museum, until Morquos Semika pasha made great efforts to establish the present Coptic museum, which was open to the public in 1910, in recognition of his efforts a bust of Semika pasha is put in the entrance of the museum.

A new two-story wing was added to the museum, which king Farouk inaugurated in 1947, this wing contains the halls number 10^{th} to 17^{th}. The

ground floor contains a collection of tombstones that belong to the period between fourth and 13th centuries AD, there are Coptic manuscripts on these tombstones as well as some engravings like crosses, and plant elements like grape clusters, and olive branches, some of them have engravings depicting a person praying. In some tombstones there are holes used to insert burnt incense inside the tomb.

The second floor contains a group of plaster tableaus, a collection of manuscripts, textile pieces, icons, glass works, and metal art pieces.

The exhibits are classified according to their materials, and arranged according to their historical periods.

The museum contains the following sections:

- ***Stone and Murals Section***

Contains writings and drawings about religious subjects, and scenes from day to day life. The elements that appear more frequently on the stones are the cross carried by two angels, scenes from the life of the Christ, the Virgin, and the saints. Day to day life scenes depict picking grapes, and fishing. The funeral murals are the most important possessions of this section, of which the Kum Apollo tableaus are the most precious; they have drawings of the dead persons surrounded by sacred animals, there are also a collection of cornices with drawings of deer hunt, grapevines, pigeons, fish, and wild boars. In addition there are also writings in lamentation of the dead.

The museum possessions include also a precious collection of murals. Some of these murals are of the tempera style; most of them came from the anba Apollo monastery. They contain religious subjects. One of them is a very beautiful drawing of the Christ holding a book in his left hand and giving blessings by the right hand, lower down there is a drawing of Virgin Mary carrying the Christ as a child holding in his hand a roll; the 12 apostles are surrounding them.

- ***Manuscripts and Writings Section***

Includes a collection of manuscripts written on papyrus, or deerskin,

there are also writings on animal bones, or pottery. The oldest inscription in the museum dates back to the 4th century AD. Most of the manuscripts contain the Bible, and the life stories of saints written in Greek, Coptic, Syrian, or Abyssinian languages, some are written in both Coptic and Arabic languages. One of the most important manuscripts is the oldest complete copy of the holy Bible written in Coptic language between the 4th and 5th century AD.

- ***Textile section***

Encloses a collection of textile pieces, made of linen and wool, they belong to the period between the 3rd and 10th centuries AD. The traces of the writings that remained on the walls of the monasteries indicate that the monks did by themselves all the weaving and sewing works. The Coptic textiles are divided – according to it ornamentation – into three stages, the first of which is influenced by the Greek art, in the second the Roman elements are mixed with Coptic ones, the ornaments in the third became pure Coptic. Of the beautiful examples, there are pieces of linen and wool ornamented with the monogram of the Christ, and drawings of peacocks and pigeons that are symbols of eternity and peace.

- ***Icons' section***

The museum includes a group of icons belonging to the period from the fourth to the 19th century AD; they have drawings of Christ, apostles, disciples, and saints. The Coptic icons are characterized by having no violence scenes like those found on Byzantine icons. Many Coptic icons are still found in churches especially Abi-Sifein church. Of the most beautiful icons is the one depicting the journey of the holy family to Egypt, where the Virgin is seen riding a horse, while Joseph the carpenter is carrying the Christ, also the icon that shows saint Paula, saint Paul is seen to his left side of saint Paula.

- ***Ivory and Bone section***

There is a collection of wedding boxes made of wood inlaid with ivory or bone, adorned with drawings of hourries. There is also a collection of dolls and spindles. Of the most important pieces there is an ivory comb on which is engraved a drawing of the miracle of saint Lazar in curing the blind, on the other side of he comb there is a drawing of a saint riding a horse encircled with a laurel carried by two angles.

- ***Wood section***

One of it most important possessions is the upper part of the door of Saint Barbara Church; it belongs to the 4^{th} century AD. On this door, there is an engraved drawing of the Christ surrounded with a diadem of laurel carried by two angels, and surrounded by the 12 apostles. The door is composed of panels decorated by engraved ornaments of vines. From Saint Barbara church, there is also the screen of the temple composed of wooden panels decorated with plant ornaments, this screen and another two wood panels belong to the Fatimide era.

The museum encloses a collection of wooden altars, one of which is that of Abu-Serga church and belongs to the 5^{th} century AD. There are also a wooden panel from the 5^{th} century AD with a drawing of the Christ entering Jerusalem, and a collection of wooden oriels, and wooden panels with different drawings. Of the most beautiful woodworks, there are three toys brought from Gerza, they are of a horse, a knight riding a horse, and a bird, which belong to the period from fifth to 7^{th} century AD.

- ***Metals section***

This section contains a collection of church devices the most important of which are censers, bells, bible boxes, balances, measures, medical tools, lighting devices, kitchenware, and toilette materials.

The religious stories play a distinguished role in ornamenting the Coptic metal works; one of these works is a bronze statue of an eagle spreading its

wings found in Babylon fortress, it belongs to the 6th century AD and refers to Saint John. There is also a bronze lantern from the 6th century with its legs in the form of jumping horses, and the upper part is in the form of a bird ending with a handle in the form of a crescent that contains a cross inside. There is also a bronze and iron key of the 5-6th century found in the white monastery of Sohag, it is adorned with animal and plant drawings.

- ***Glass and Pottery section***

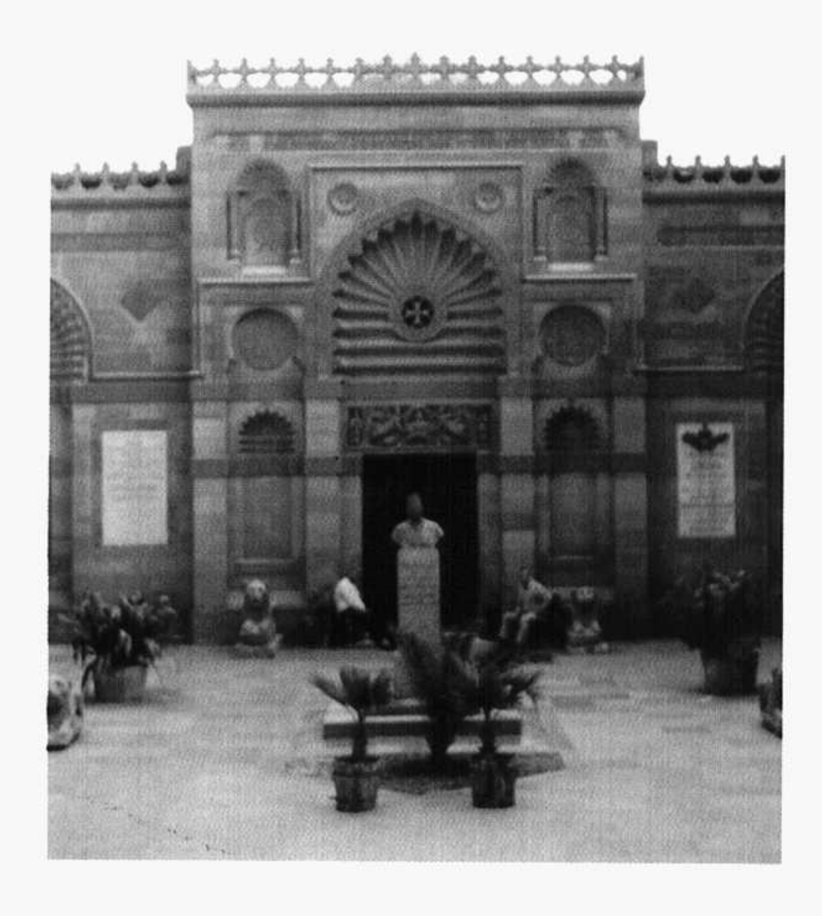
Monasteries and Churches used large earthenware vessels to keep the mass wine. The museum contains a collection of theses vessels adorned with human, plant, fish, bird, or animal ornaments. There is also a group of what is known as Saint Mina's flasks, they have the drawing of Saint Mina with camels on each side of him, such flasks were filled with water from the spring beside Saint Mina's grave and used to cure sick people.

Glass possessions vary including goblets, drinking glasses, candlesticks, and lanterns.

There is also a number of glass works of art from the Mamluke period with the insignia of princes and officials of the era.

Besides the show rooms, there is a library containing collections of manuscripts and papyruses. There is the group of papyruses known as Nagaa-Hammady papyruses which belong to the 3rd century AD, they were published in 13 volumes in the year 1975; they are a valuable reference in studying the beginnings of Christianity. The library contains manuscripts in Greek, Coptic, Arabic, and Abyssinian languages, of these manuscripts there is the book of sermons in Coptic language, which is important in studying the old Nubia.

There is also a group of earthenware slices with receipts written on them.



Entrance of Coptic Museum - a bust of Semika pasha is put in the entrance of the museum



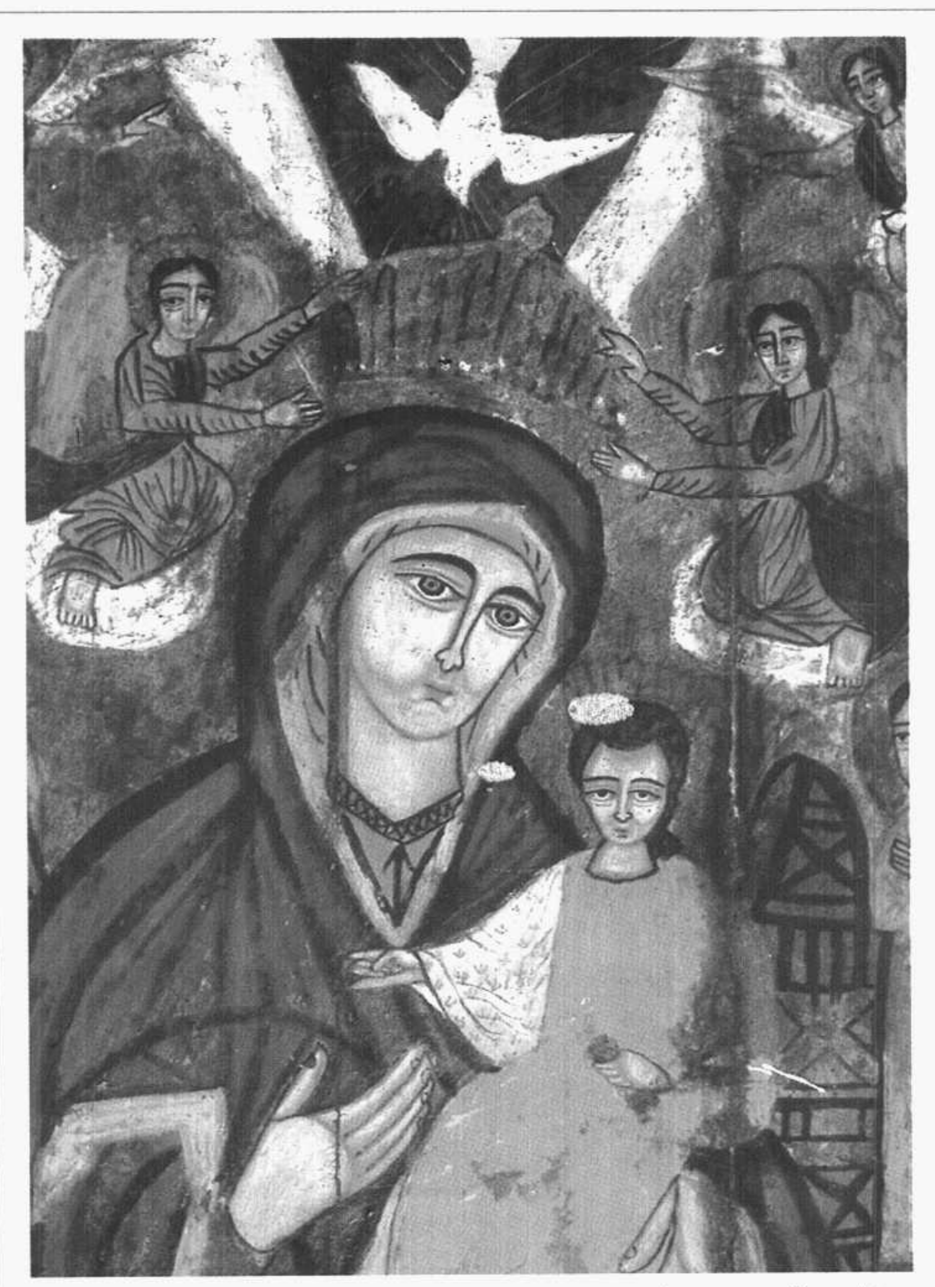
Plaster tableau of the Christ, virgin Mary, and the apostles Baweit 6th Century



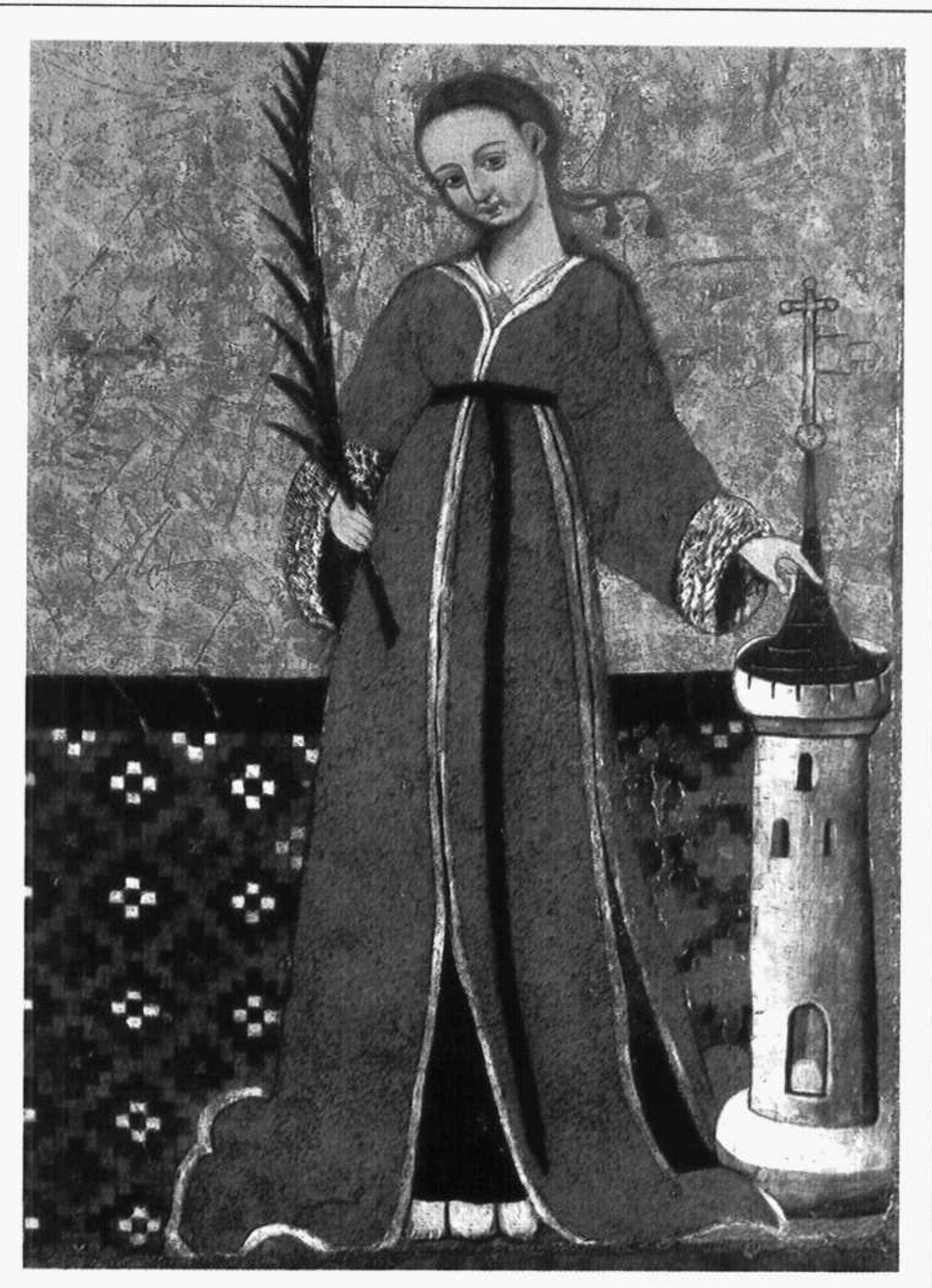
Altar of pine wood of Abu-Serga church that belongs to the 5th Century AD.



An icon depicting the visit of st. Anonious to Anba Pola who is seen to the right having a long white beard, beside his head there is a crow carrying loaf of bread



An icon showing Virgin Mary carrying the Christ, two sainst surround her with halos over their heads, the crown of the virgin is carried by two angels, the holy spirit is descending from heavens in the form of a pigeon



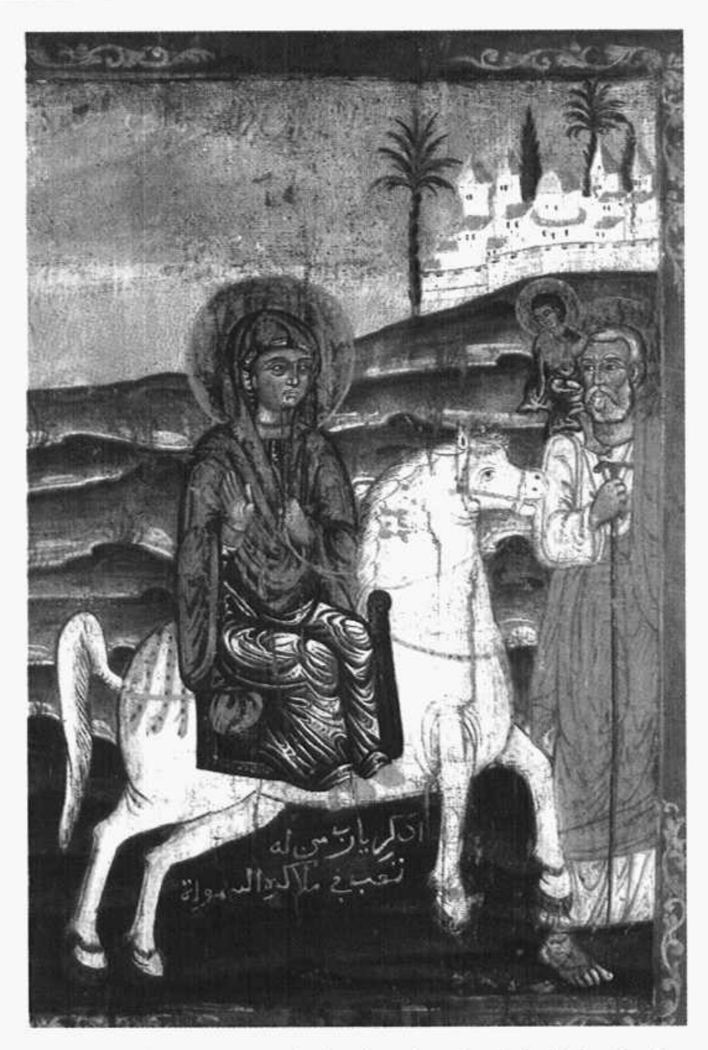
An icon showing ste. Barbara with a palm frond in her right hand, putting her left hand on the top of a tower where she was imprisoned



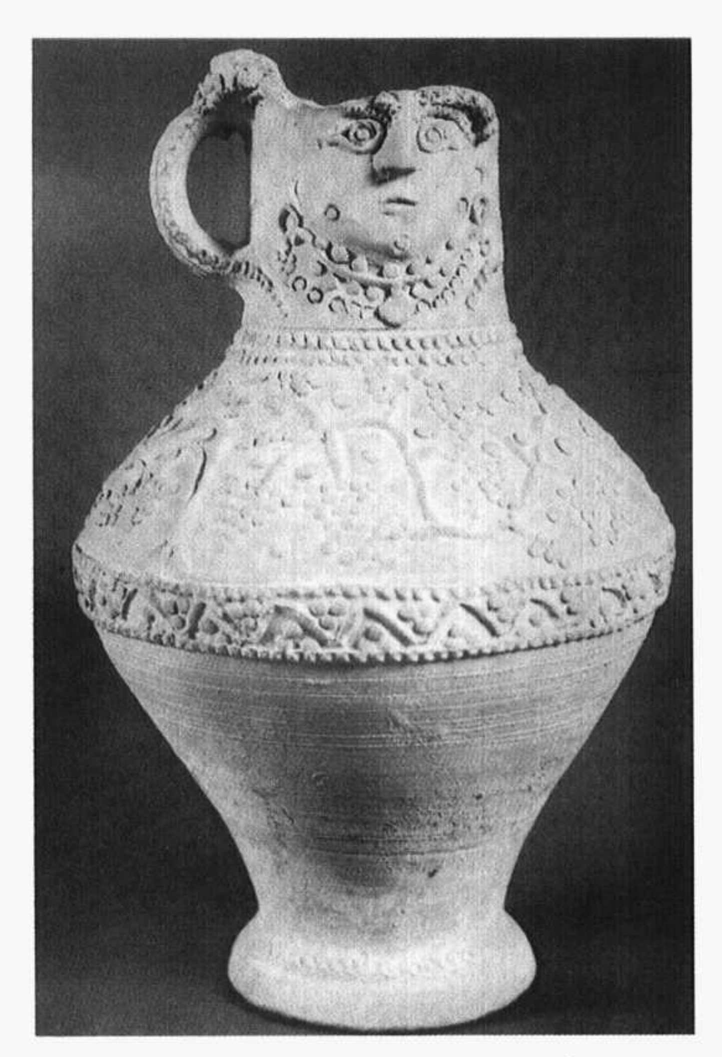
An icon showing the Angel Michael holding in his right hand a rod with a cross on its top, the cross is in the form of the sign (ged) which refers to eternity in the old language, in his left hand there is a scale



A piece of textile showing a person surrounded with nymphs, and persons riding legendary animals – 4th Century AC



An icon of linen on wood showing the trip of the Holy Family to Egypt – 18^{th} AC



Wine pot with a human face on its neck – 5th AC



Crown of a limestone pillar with grape clusters engraved on it – Saqqara 6th AC



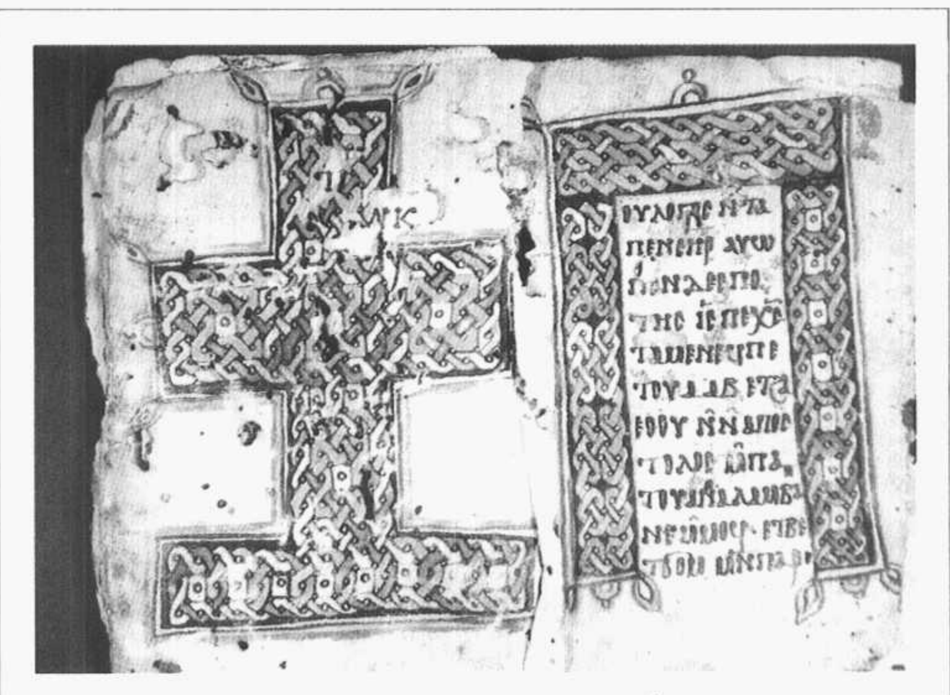
Bronze eagle – 4th – 5th AC



Earthenware pot – one of the so – called St. Mina's pots – 6^{th} AC



wooden tableau from the hanging church of old Cairo – 5^{th} AC



Book fo prayers of Nubian origin – 11th AC



3 earthenware pots with black drawings – 14th AC

Islamic Art Museum-Cairo

Introduction:

In January 1863, Khedive Ismail agreed to a suggestion of establishing a group of museums. One of these museums was allocated to Arabic art. The idea lasted up to 1880, when the Egyptian government began the collection. Portable objects of art were collected from palaces, houses, Mosques, and other Islamic establishments. Collected objects were kept in a small building prepared for the purpose in the nave of El-Hakem bina'amr Allah Mosque, in Fatimide Cairo. At first, this was called the "Arabic Monuments House", but it was observed that the museum included a large collection from Muslim non-Arab countries like Iran, Turkey, Spain, Cecily, India, and others; and accordingly the name changed to be: "Islamic Art Museum".

The museum contains the largest collection of Islamic objects d'art belonging to the period extending from the first century Hijri (7^{th} AD) to the13th century Hijri (19^{th} century AD). The contents are distributed according to historical period, the materials they are made of, and the country of origin. For example the ceramic hall contains pieces from the Abbasid, Fatimid, Ayouby, Memluke, and Ottoman periods in Egypt; it contains at the same time pieces of ceramic from Iran, Iraq, Syria, Turkey, Spain and Tunisia, all arranged chronologically to give the visitors a good idea about the development of the procedures of ceramic production, and its ornamentation.

The Islamic art Museum is the main source of acquisition for new museums that need Islamic objects d'art. Museums in Port Said and Tanta were provided with some pieces from the Islamic Art Museum of Cairo. The

Islamic ceramic Museum established in prince Amr Ibrahim, in Zamalek, Cairo was also supported with 159 pieces belonging to different Islamic historical periods, and countries.

Most Important Possessions:

Porcelain

Their ceramic possessions vary including those of day-to-day use, like eating and drinking ceramic vessels, and ceramic tiles used to cover walls of houses or mosques, This group also includes examples of the various methods of ornamentation, be it drawing, engraving, painting, or giving the metallic luster. The elements of ornamentation also vary including plant, geometric, human, animal, or bird shapes. Added to all these there are the calligraphic ornaments by using the flexibility of the Arabic letters.

One of the most important types of Islamic porcelain is that with metallic luster -which is definitely an Islamic innovation- that appeared first in Egypt, Iraq, or Iran. Metal oxides were used to ornament this type of ceramic giving it a luster similar to that of gold or silver.

There is a large collection of metallic luster ceramic pieces, one of them is a plate made in Iran in the 3rd century Hijri (9^{th} century AD), it has the drawing of a squatting person playing guitar. This sort of porcelain boomed to its peak in the Fatimide era, potters of this era set a new spirit in its manufacture, and the items used on it differed including those depicting chanting, and day-to-day scenes like cockfight, carriers, Christian scenes, and other animal, plant, and calligraphic ornaments. The importance of this collection is that it conveyed to us the names of some great potters like Muslim, and Saa'd.

The Mamluke era witnessed a great artistic rise in both Egypt and al-Sham; the art of pottery advanced in two paths, one keeping the Fatimid

artistic tradition, while the other was inspired by the Chinese porcelain art. From the latter style, there are two pieces of Memluke era porcelain, one having the drawing of a bird spreading its wings, while the other has a drawing of an elegant deer on a background of plant ornaments.

Of the most beautiful ceramic tiles of the Memluke era, there is the one with calligraphic ornaments, some on Thuluth letters interwoven in geometric shapes, and some writings in Kufi letters including the name of the potter "Iben el-Torizi" ; there is another tile with the insignia of the Mamluke sultan Quayetbay.

The museum encloses a large collection of Mamluke enameled pottery with insignias of Mamluke princes and high officials.

The Iranian ceramic is distinguished among the museum's collection; there are large numbers of Seljuk ceramic made in the Iranian cities el Rei, Kashan, Sawa, and Amel. Some of these pieces are in the form of statues like that of the parrot adorned by black ornaments on a turquoise background (Iran 7th century Hijri-13th AD). The museum also encloses a collection of multicolored enameled ceramic, and pieces of metallic luster, an example of which is a flowerpot in the form of a sitting woman (Iran 7th century Hijri-13th AD). Although the industry of this type of ceramic declined in the last period of the Mongol era, the Temor era, and the first half of Safawi era, yet it regained its powers in the era of Shah Abbass I especially in Isfahan. The industry of imitation China porcelain also boomed, with ornaments inspired from the original Chinese products. Another type of ceramic emerged known as Kobatji porcelain, this is characterized with drawings of persons, knights, and scenes from the nature; the museum has several of its examples.

The Ottoman pieces are of the most important possessions of the museum, as the ceramic making craft boomed in Asia Minor during the 10th

and 11th centuries Hijri (16^{th} - 17^{th} AD). The city named Aznik in Asia Minor produced two of the best types of ceramic characterized with fine ornaments and shapes. Ceramic making craft moved to Kotahya in the 12^{th} century Hijri, there was also the city named Jenek Qala'a that produced a sort of red pottery in the 12th-13^{th} century Hijri (18^{th} - 19^{th} AD); the western spirit was prominent in this sort of pottery.

Glass

The museum contains a large collection of glass bracelets, and glass vessels that were used for different purposes, like perfume vials, fluid flasks, kohl pots, and medicine bottles. There is a sand clock composed of two conical bulbs connected mouth to mouth, through both openings the sand grains flow from the upper to the lower bulbs, time is estimated according to the quantity of sand grains passed to the lower bulb; this sand clock was made in Egypt in the Ottoman era.

The most important possessions are the collections of enamel-coated lanterns. Some of them belong to sultan Mohamed ibn Qalawoon brought from his school. Others were brought from sultan Shaa'ban's mother school in Bab-el-wazir. The lantern that belongs to Prince Al-Malek El-Jokandar has his insignia composed of two polo sticks; this lantern is characterized by having the drawing of a Chinese roc on it, while most of the lanterns have only plant and calligraphic ornaments on them.

Sultan El Nasser Hassan ibn Mohamed ibn Qalawoon collection of 19 lanterns all carry his name.

The craft of making gold-plated and enamel-coated lanterns spread from Egypt and Sham to Italian cities, especially Murano in the 8^{th}-9^{th} century Hijri (14-15 AD). The museum has a lantern made in Venice with inscriptions in Arabic in dedication to Sultan Quaietbay.

The glass possessions of the museum demonstrate the techniques of mak-

ing glass in the Islamic era, by blowing in air, or blowing in a matrix, also the styles of ornamentation like incising, and cutting; besides the different coloring methods.

Metals

The museum has a valuable collection of metal antiques that were used for several purposes like kitchenware, candelabras, ovens, lanterns, dinner chairs, pots, vessels, washtubs, swords, and others.

Of the most important there are:

A bronze pot brought from Abusir el Malaq, belonging to the Ommayad khalif Marwan Ibn Mohamed who was buried in the place where the pot was found. This pot is finely ornamented and artistically crafted as shown in its tap shaped in the form of a cock spreading its wings.

The best metal possessions of the museum are those, which belong to the Memluke era where the metal craft was at its peak. One of these pieces is a supper chair dating to 728 Hijri (1327 AD). The chair is made of bronze and inlaid with silver and gold. The names on the chair are written with either gold or silver, and are of Sultan Mohamed ibn Qalawoon, and the name maker of the chair, the celebrated "Mohamed ibn-Sonqor al Baghdady" who belongs to a family specialized in metal craft, as one of his nicknames is son of the master "Ibn el Moa'alim". The name of another one of Ibn-Sonqor family is written on an inkpot made of brass inlaid with silver, which is kept in the British museum. The most beautiful example of candesticks is the one made of brass inlaid with silver, carrying the name of Prince Zein el Din Katbogha. This candlesticks is distinguished by having writings with the lower ends of letters in the forms of heads of animals like the lion or deer, or human heads, while the stems of the letters are of humans dancing or fighting.

There is also a very beautiful pot belonging to Prince Tabtaq el-Ashrafi

with his insignia composed of a tumbler that refers to his job as responsible for the drinks of the Sultan. This pot is made of brass and carries fine plant and calligraphic ornaments made of gold and silver.

This era was interested in writing, this is the reason why many of Memluk writing tools reached us, one of which is a brass pen case inlaid with gold and silver and carrying the name of Sultan el Nasser Mohamed.

One precious possession is the key of the holy Quaa'ba made of brass inlaid with silver, and having inscriptions of the holy Qura'an, the name of Sultan Shaaban ben Hussein, and the date of its making (765 Hijri-1365 AD).

There are also large collections of swords the most important of which are two made of steel inlaid with gold, one belongs to Sultan Quansoh el Ghoury, and the other belongs to Sultan Touman Bay.

There is also a collection of golden fineries belonging to the eras of Fatimides, Ayoubis, Memlukes, Ottomans, and Mohamed Ali's family; it includes rings, earrings, bracelets, pins, and pendants. One of the most beautiful is the pendant belonging to Mohamed Ali pasha made of gold inlaid with enamel.

Wood

During the Islamic period, the styles of wood ornamenting and the decoration elements developed largely. Ornamentation was inspired by the Hellenistic and Sasanide arts, but taking the Islamic characteristics which includes plant, geometric, and calligraphic elements. During the Fatimide era, some human and animal elements appeared, but towards the end of that era geometrical elements predominated, especially the star shapes. In Memluke era the star shapes as well as the use of carved wood in making windows flourished, together with the art of inlaying wood with ebony, ivory, or shells.

The museum possesses different examples of wooden pieces that exemplify the stages of development of wood ornamentation. These include panels of wood from the Fatimide era with Kufi writings; some have drawings of deer or camels, others have human shapes, like the one with the drawing of a person wearing a cloak and carrying a sword. The frieze brought from bimarestan (hospital) of Qualawoon in Aleppo contains drawings of humans including scenes of singing, drinking, hunting, etc. We can find similar ornaments on a door panel from the Fatimide era brought from the excavations of Qualwoon's hospital (bimarestan).

Of the wooden mihrabs there are that of Sayeda Nafeissa and Sayeda Roqqaya. The coffin of Imam el Hussein is one if the most important possessions. The pulpit brought from princess Tatar of Hegaz is one of the important Memluke era's collections; it is made of carved wood inlaid with ivory and ebony, with star shaped ornaments.

There are also other beautiful pieces like the wooden hexagonal supper chair covered with a thin layer of mosaic and inlaid with ivory and ebony; it came from the mosque of sultan Shaaban's mother, and a wooden partition of carved wood from Sultan Hassan's school.

Textiles

Textile manufactory blossomed during the Islamic era because of the prevalent traditions; Khalif and princes –according to these traditions-, used to make gifts to their employees and other people in occasions mainly of clothes. Egypt was one of the main textile centers in Islamic era; it supplied the capital Baghdad with its needs of precious textiles. Egypt had a distinguished position in textile manufactory during the Fatimide era. The museum has a collection of textile pieces made of silk and linen containing the names of khalifs, their representatives on different countries, the name of

the textile manufactory, date and place of production; this type of textile was known as order textile. Such textiles included different plant, animal, and geometric ornaments; some belonging to the Memluke era were inspired by the Chinese style.

The museum possesses valuable pieces of textile that has on it the names of Abbasid, and Fatimid khalifs. Fatimid khalif's names include those of el Hakem Beaamr Allah, many of these pieces has drawings and writings.

The Memluke textiles have great artistic and historical values, as they include many names of Sultans like el Mansour Qualawoon, el Nasser Mohamed, and al Ashraf Khalil. There is a piece carrying the name of el Sultan el Kamel, while none of Memluke Sultans was named el kamel, which shows that this piece is referring to an important historical episode when Sonqor el Ashqar broke away from Sultan Qualawoon and declared himself Sultan with the name el Kamel.

These textile pieces, have different artistic subjects, some also carry the insignias, besides the ornaments, some contain a double headed eagle which was the insignia of Salah el Din. One of the beautiful textile pieces is that of a carrier who is suffering under a heavy load drawn in a style similar to that of Mamluke ornamentation style. One of the most important pieces is the one of the Holy Ka'ba cover made of silk brocade (11^{th} century Hijri-17^{th} AD) and has on it Qur'anic verses and the names of the four orthodox Kalifs.

Carpets

Islamic countries are famous for their fine hand made carpets, especially Iran, Turkey, Egypt, and Syria. Islamic carpets are in general characterized by its precise make and beautiful shape. This made Islamic carpets popular in western markets, and their possession in the west is considered as a sign of stature.

Some of the carpets are related to European painters who used to use them in the backgrounds of their paintings, some others are related to European regions like Transylvania, which indicates that this type was made for a specific western region, and indicates that Islamic carpets are wide spread in Europe.

Of the important carpet possessions of the museum, there is a collection of Turkish praying carpets.

Drawing and Book -making arts

The art of drawing is one of the arts in which Muslims achieved a high rank of development and supremacy. Islamic drawing passed through several stages until it reached its characteristic distinguishing style.

The museum possesses examples of Islamic drawings related to each of its development stages. From Fatimid era, there is a collection of paper and wall drawings, including drawings of warriors, a flute player, animals, persons, and a peacock on a deerskin.

From Memluke era there are papers and manuscripts including a drawing of three chained prisoners, papers of a manuscript about cavalry, a drawing of two men lifting weights, and a collection of papers with Qura'nic verses, prophet sayings, and supplications.

There is also a precious collection of Holy Qur'an that were made to be donated to schools and mosques.

These copies of Holy Qur'an are very important, as they are the summation of a joint work of different artists; writing, drawing, ornamenting, gilding, and binding.

Of the most beautiful Holy Qur'an copies are those of Sultan Olgayto, Sultan el Nasser Mohamed, Sultan Sha'abn's mother, and Sultan Barqook.

There are also a collection of small Holy Qur'an copies written in a very

fine font called the wing font, as this font was used to write the messages sent by courier pigeons, it was also used to write on small objects like seeds and eggs. One of these small Holy Qur'an copies is the one dated to 1286 Hijri-1896 AD.

Iranians were very skilled in the art of drawing; the museum possesses a collection of their works, one of which depicts Alexander the great in enjoying singing dating to 9th century Hijri- 15 AD, another depicts gatherings of singing and drinking. Of the scripts, there is the poetry collection of Hafez, and the shahnama, in addition to Ottoman, Mongolian, and Indian scripts and drawings.

Stone, Marble, and Plaster

There is a collection of tombstones made of stone or marble belonging to different historic periods.

A tombstone bears the name of the profession of the dead as "glass maker" his name was Mohamed ibn Rizkalla ibn Eissa el Zaggag (el zaggag=glass maker). One of the oldest tombstones dates back to the year 31 Hijri.

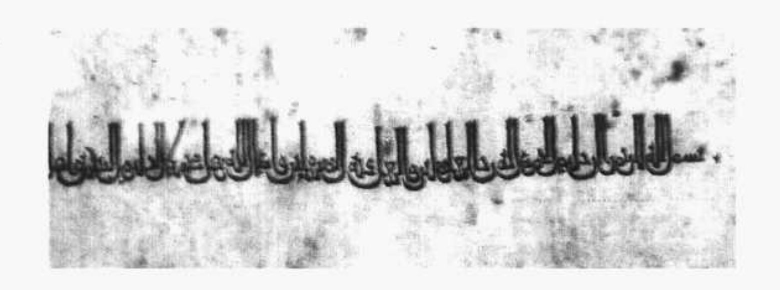
There is also a collection of ornamented marble panels and fountains.

The museum possesses a collection of windows made of glass mounted on plaster, one of which depicts a mosque with a cypress tree on each side, on the top is written ya allah (Oh God), ya Mohammed (Oh Mohamed)

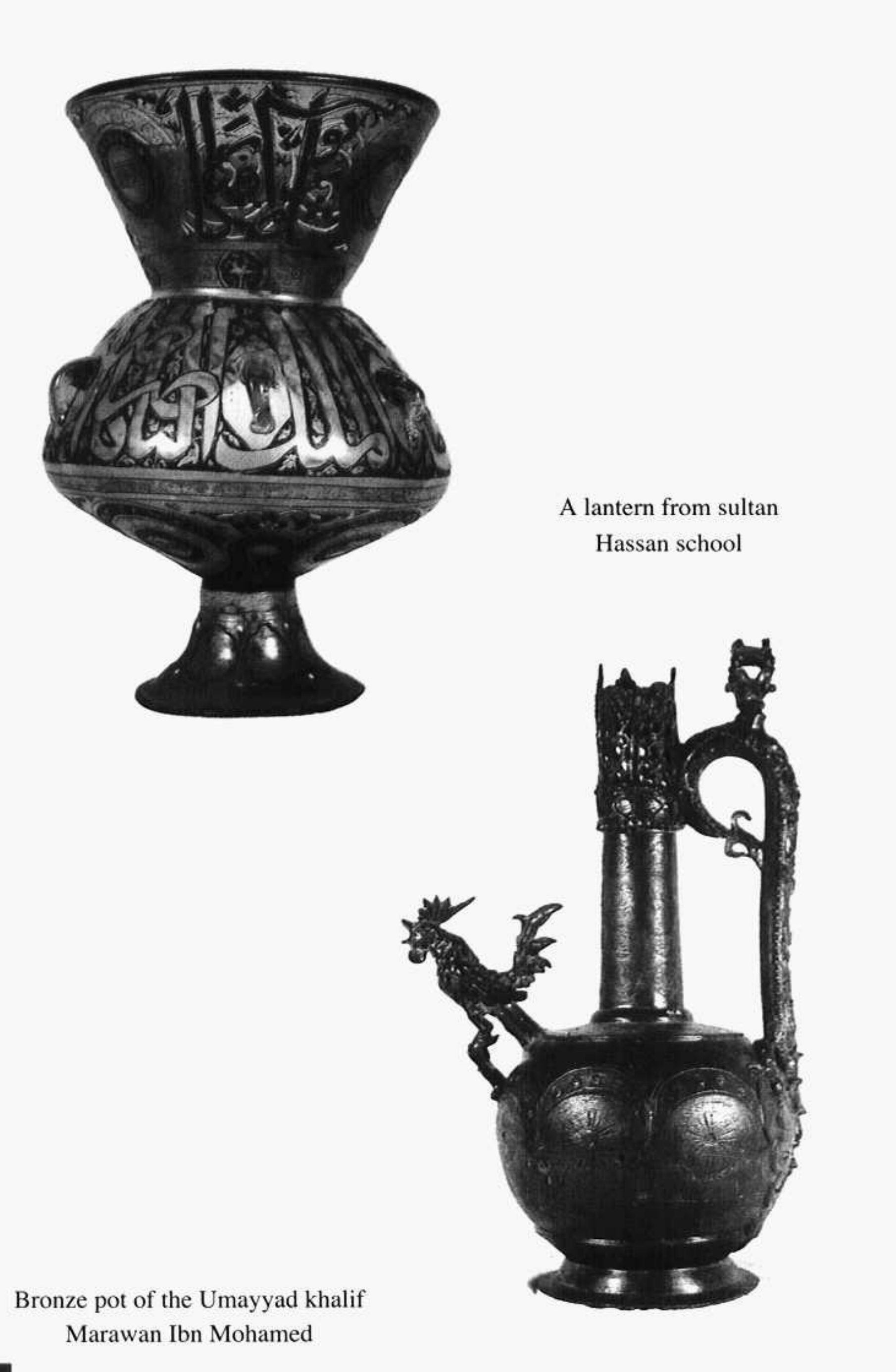
Coins and Weights

There is also a collection of different coins of gold, silver, and bronze from all over the Islamic world, which can be a good register to the development of Islamic coins and the characteristics of each of them. There is a also a collection of glass weights used to weigh coin pieces, in addition to the ordinary general purpose measures and weights.

Islamic art museum is considered the nucleus for establishing Islamic art collections in different Egyptian museums, like what happened in Tanta, Port Said, Beni Suef, Nubia, and Ceramic museums, as all of them were supported by collections of the Cairo Islamic art museum.



A piece of textile of the Abbasid era style



A lantern from sultan
Hassan school

Bronze pot of the Umayyad khalif
Marawan Ibn Mohamed



Umayyad coin minted in Marw the year 96 Hijri



Umayyad coin minted in Marw the year 96 Hijri



The pulpit brought from princess Tatar of Hegaz, made of carved wood inlaid with ivory and ebony, with star shaped ornaments.



Statue of a parrot – Iran 7th Hijri/13th AC



Flower pot – Asia minor – 10^{th} Hijri/16^{th} AC



Flower pot of Mamluke era, made by the potter Abu El Ezz



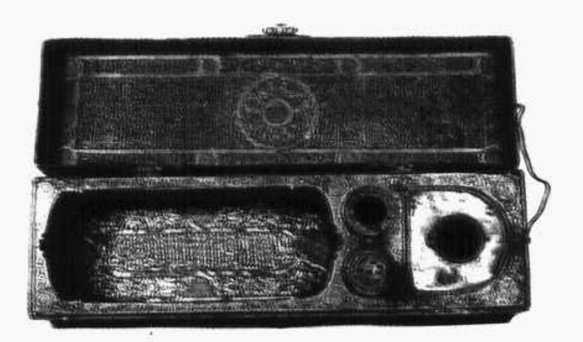
Earthenware plate of Fatimide era with a metallic luster



Earthenware plate of Fatimide era with a metallic luster 3 Higri - 9 AC



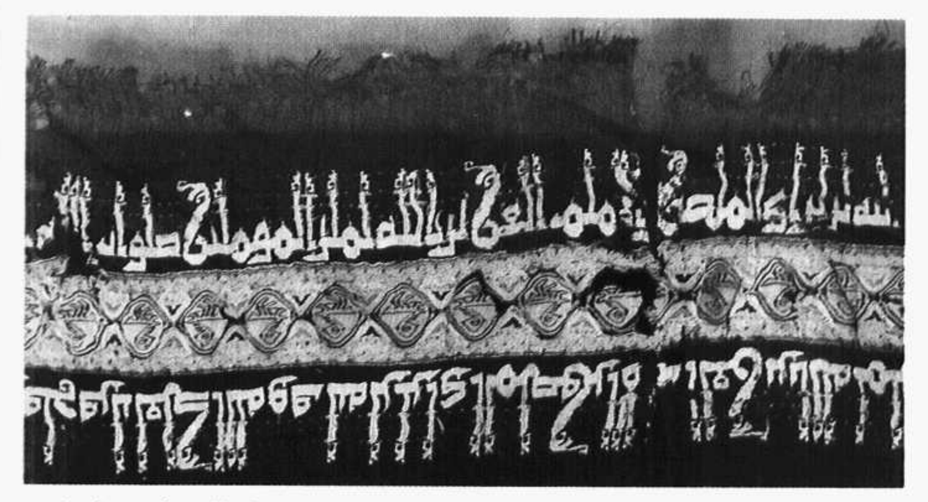
Candlesticks of prince Zeineddin Katbogha made of brass inlaid with silver



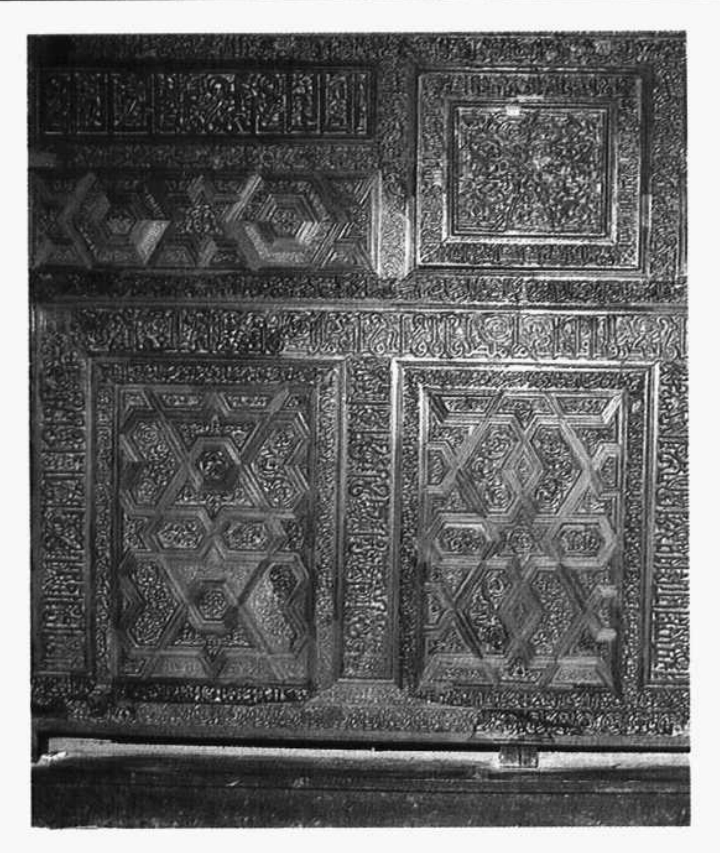
A pen case of brass inlaid with gold and silver, belongs to
Sultan Mohamed ibn Qalwoon



A small hand written copy of the Holy Qur'an, presented to prince Ahmed Fouaad, son of king Farouk when he was born (1286 Hijri)



A piece of textile from the Fatimid era with the name of Khalif Al Aziz Bellah



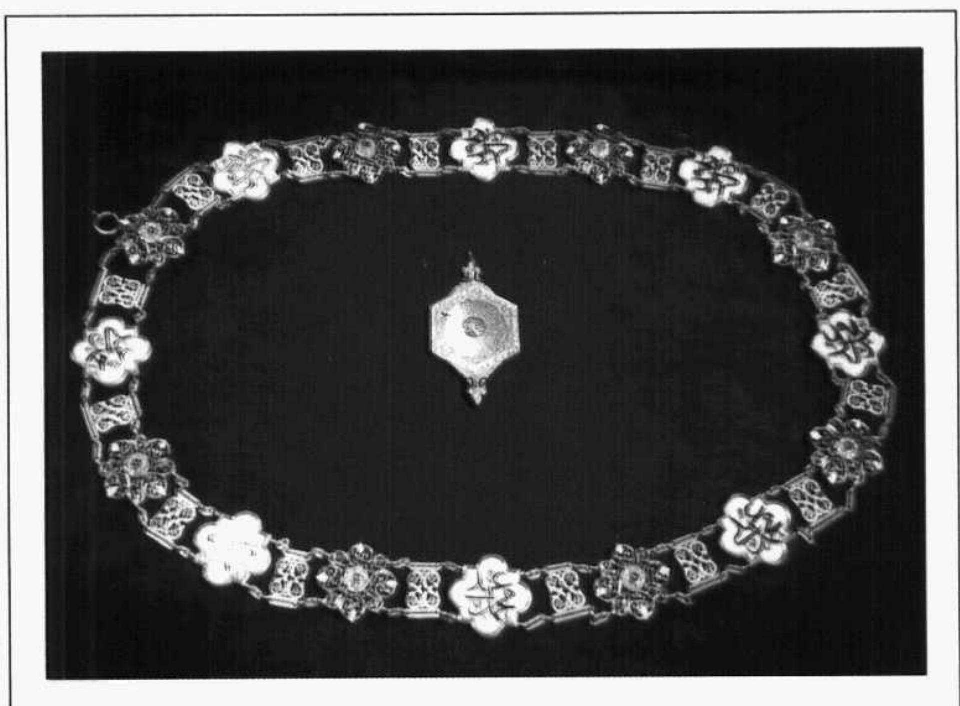
Side of Imam Hussein's Coffin



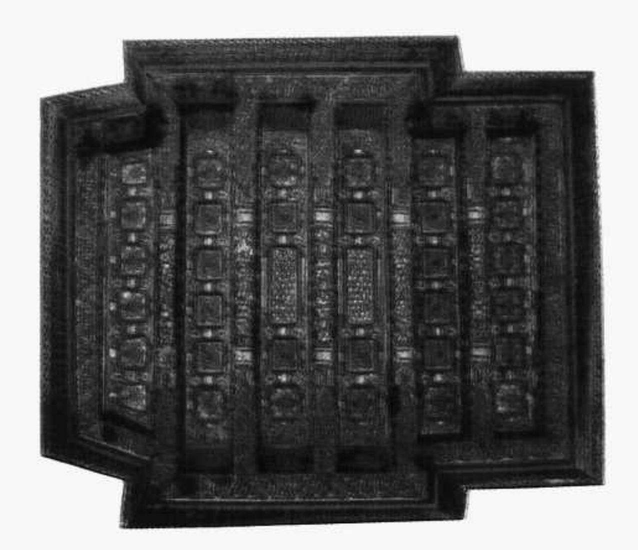
A part of wooden Ifrez with different ornaments (Fatimid era)



Prayer carpet – Asia minor 11th Hijri/17th AC



Mohamed Ali pasha's pendant of gold overlaid with enamel



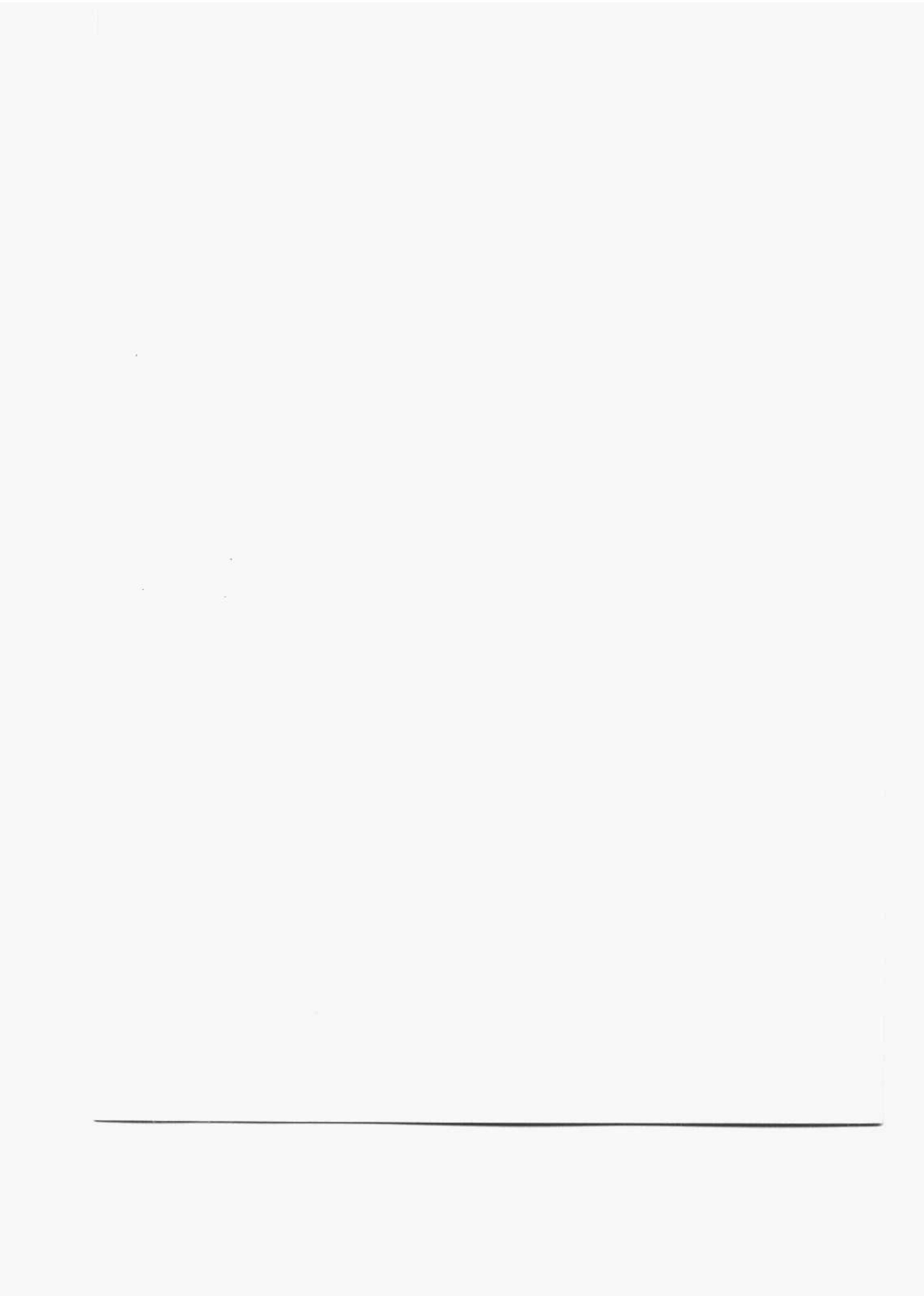
A mamluk era wooden ceiling with fine ornaments



Supper chair of Sultan El-Nasser Mohamed
Ibn Qalawoon made of bronze inlaid with gold and silver



Supper chair of Memluk era, made of wood inlaid with
Ivory and Ebony



Chapter III

Regional Museums

Regional Museums

Regional museums are those established in the capital city of a governorate or any city of historical importance, to exhibit the monuments and antiques found in the region.

Examples of these museums are Luxor city museum, Mallawy Museum in Menia governorate, Beny suef Museum, Tanta Museum, Port Said city Museum, Dar ibn Loqman Museum in Manoura city, and others.

Regional museums are wide spread in Europe as every city has its own museum exhibiting its legacy and antiquities or local art possessions. The museum is named after the period historical period during which the city played an important role, an example is the museum in Munster-Germany called the regional museum for prehistoric and early historic periods (Landes Museum Fur Vor und fruh Geshichte) because this city played an important role in these periods.

In Pennsylvania-USA there is a regional museum exhibiting the history of the region from the oldest periods of history until now.

In Egypt, regional museums are lately spreading in many cities of historical importance.

Luxor Museum

Introduction:

Luxor is one of the oldest historical cities in the world; it contains a multitude of the greatest monuments in the world. It is the land and site of worship of Amun Raa, and it is the place to which Egyptian had great passion. The Arabic name Luxor is derived from the word Kossour (palaces). Luxor is "Thebes" where Greeks and Romans preferred to live, and established barracks for their soldiers on the sides of its temples, known as places (kossour) from which the name originated.

Luxor along its history suffered many disastrous encounters, like when Assyrians and Persians tried to destroy its monuments, and wipe off its history; Luxor suffered also some hazards of nature like the 27 BC earthquake, which destroyed several of its monuments. Luxor survived all these and stood -until today - as a witness of different historical stages since the Old Stone Age.

Man in the Old Stone Age inhabited Luxor as indicates the stone tools used in this age; by the years 4000-3000 BC some living places were established in Thebes, hence began the settlement in this area. During the era of the old Egyptian kingdom (3000-2100BC), Thebes became a part of this kingdom, in the era of the sixth dynasty it became the administrative center of Upper Egypt.

During the 11^{th} dynasty, Luxor reached a high political position. It became the capital of the unified Egyptian kingdom, which then extended from the Mediterranean Sea in the north to the first cataract in the south. This state of affairs stayed until the kings of the 12^{th} dynasty moved the capital to Manf (now called Mit Rahina) in the north. During the 18^{th}, 19^{th}, and 20 dynasties Thebes became the political and religious capital, the worship of Amoun spread from it all over Egypt, and extended to the south to the

regions of Sudan under Egyptian rule, and northwards to Anatolia and Meso- botamia. This unique position of Thebes is the cause of building numerous huge temples like Karnak. These temples were reservoirs for the monument treasures that enriched all the world museums. Temples were crowded with statues of Gods and kings to a degree that forced the priests to burry some of them under the floors of the temples. One of these buried collections of statues amounted to more than 8000 statues; the collection was discovered in 1903 and known as the Great Cachet.

After the spread of Christianity in Egypt, some of the temples of Thebes were transformed into churches; a Christian monastery was built over the northern temple. Muslems as well built some of their buildings on temples, like Abu El Haggag's Mosque that leans on the northern part of the first yard of Luxor temple.

If art and legacy lovers all over the world are all now longing to see Luxor as one of the richest legacy capitals in the world, yet this fondness of Luxor is not at all new. Deodor (the Sicilian) visited it in the year 60 BC, and wrote about its treasures, his writings made large numbers of the people in the old world come to see for themselves. Many names of the old visitors were found written on the walls of the northern temple. One of the marvels that attracted people largely was the statue of Memnoun, which emitted attractive sounds.

The Museum

On Friday 12th September 1975, President A. Sadat of Egypt, accompanied by the French president V. Giscard D'Estaing opened the Luxor museum which was established in the context of Egypt's interest in keeping its legacy and preserving its monuments.

An Egyptian architect named Mahmoud el Hakim designed the building of the museum, which composes of a basement and two stories. The two stories of the museum are connected with a sloping passage.

According to the rules of museum science, the lower story contains the heavy and voluminous statues, while the upper contains the small statues and some other antiquities. The basement contains examples of monuments found in 1989 when the earth of Luxor temple was dug to make some soil tests. President Mubarak inaugurated the specialized hall for these newly found statues on Thursday 12th December 1989.

Of the 44 archeological pieces found in the diggings under Amenhotep court of the temple, the hall contains 16 statues of different historical periods.

Of the exhibits in the hall, there is a red quartz statue of king Amenhotep III of the 18th dynasty. The statue depicts the king wearing a cloak ornamented with cobra shapes with the sun disk in the middle; the statue rests on a pedestal composed of nine arches representing the nine regions, which the king ruled. Behind the head, there are cartouches of the names and nicknames of the king.

From the same Amenhtep III era, there is a statue of the Goddess Hathur with two horns of a cow on her head and the sun disc in between.

The first thing to see in this hall, called " the cachet hall" is the head of a statue of king Amenhotep III, found in his temple at el Kurna the year 1957, it is so huge reaching 2.15 meters length, it bears all the characteristics of the art of sculpture of its period which depicted the features precisely.

On each side of the museums entrance, there are two granite statues of the Goddess Smekht in the form of a woman with the head of a lioness. Smekht is the wife of Menf's God Ptah, and mother of God Nefertom. The two statues were brought from the Mut temple of Karnak, they date back to the era of Amenhotep III (1403-1365 BC)

The museum encloses a collection of sculptures that belongs to the middle kingdom, most important of which are:

- A red granite head of king SenosertIII, who belongs to the middle kingdom, and ruled in the era of 12th dynasty (1878-1840 BC). The head was found in the excavations of the French-Egyptian center in the temple of Amun in Karnak 1970. It is 80 cm. high wearing the double crown of unified Egypt. The head represents the features of sculpture of the period, which does not stick to idealism; in this head, the king appears as a man who suffers, on the contrary of what was previously followed in presenting the king like a God, and in a most beautiful picture.
- A black granite statue of king "Amenhotep III" of the middle kingdom (13th dynasty 1814-1792 BC), it is on a pedestal of nine arches, representing the nine kingdoms the king ruled. On the pedestal there is a cartouche with the name of the king, and his nickname " the beloved by Amoun"
- A lime stone tableau of 231 cm in height from the 17th dynasty (1555-1551 BC) found in the first court of Amoun's temple the year 1954. It contains ornamental engravings depicting the victories of king Kamus I (Ahmose) on Hyksos in their own capital Awaris in Nile Delta. Ahmose was able to unify the Egyptian army and expel those invaders who came from the Asian desert.

A precious collection of sculptures from the new kingdom, examples of which are:

- A statue of king Amenhotep III and the God Sobek made of calcite stone belonging to the first half of AmenhotepIII reign (1403-1365 BC) it was one of Sobek temple's possessions found in Armant, July 27th 1967 in the bottom of a canal. It shows the God Sobek with a human body and crocodile head, delivering the sign of Ankh (life) to Amenhotep III. On this statue appears once more a phenomenon that recurred every now and then during historical periods, as some kings attributed other kings' deeds to

themselves. Ramesses II effaced the name of Amenhotep III from the front of Sobek's chair and added other texts containing his name on the pedestal, the king's belt, and the right side of the God's throne, also on the two sides and back of the rear slab.

- A statue of Tuthmoses III of green shiest stone belonging to the period 1490-1436 BC, during the rule of 18th dynasty. It came from Karnak 1904, and shows the king standing, clad in a headband, and royal mask. It shows fine artisanship in showing details, especially the corrugations in the kilt.
- A granite statue of the wise man Amenhotep, son of Habu, who was elevated to the rank of God in the Ptolemy era (300-30 BC). The statue shows Amenhotep sitting cross-legged in the attitude of a scribe, spreading a papyrus over his thighs.
- A colored lime stone statue from the 18th dynasty. The statue is of king Tutankhamun, and brought from Karnak. It is one of the statues that were put in the temples as advancements to the God Amun. The statue shows the God Amun in the features of king Tutankhamun, grasping with his right hand the knot of Isis, which was the talisman that protected the followers of Amun, the king is wearing the two-feathered crown of the God Amun.
- The very beautiful and well sculpted head of Goddess Maht Wert, which is one of the forms of the Godess Hathur, having the head of a cow. The head is sculpted in wood, while the two horns are of brass, and the eyes of gems. Goddess Maht Wert was the Goddess who receives the dead king in the other world
- A statue of the head of king Ekhnatun (Amenhotep IV), this statue shows the new trends in the art of sculpting, which deviated from idealism and approached realism. This artistic trend was a sign of religious and political

changes. The head is of limestone, with the double crown and belongs to the beginnings of the era of AmenhotepIV.

- An engraved face of a black God, which was re-engraved in the era of Hurmoheb (1332-1305 BC) when they removed all the names and shapes of Gods that were not related to the worship of the sun. The engraving shows the God Amun-Min, the black skin color refers to the good earth of Egypt.
- A red granite needle from the era of Ramses III (1193-1162 BC) found 1923 in the temple of Amoun in Karnak. Engraved on the sides are the names and nicknames of Ramses III. The top of the needle was covered with gold to reflect the falling sun light. Needles were related to the worship of the sun in ancient Egypt.
- A precious work of art is an example of how the Egyptian and Greek arts blended after the Greeks occupied Egypt. The piece is a sculpture of limestone found 1969 in front of the left row of the avenue of sphinxes in Karnak. It is a statue from the second century AD showing a naked man leaning on a pillow, over a bed with ornamented legs (Greek style); the man was holding a goblet in his right hand, while a grape cluster dangles from his left hand.

  It looks as if the statue is of Dionessus and was part of a wine press.

Pieces of Applied Arts in the museum

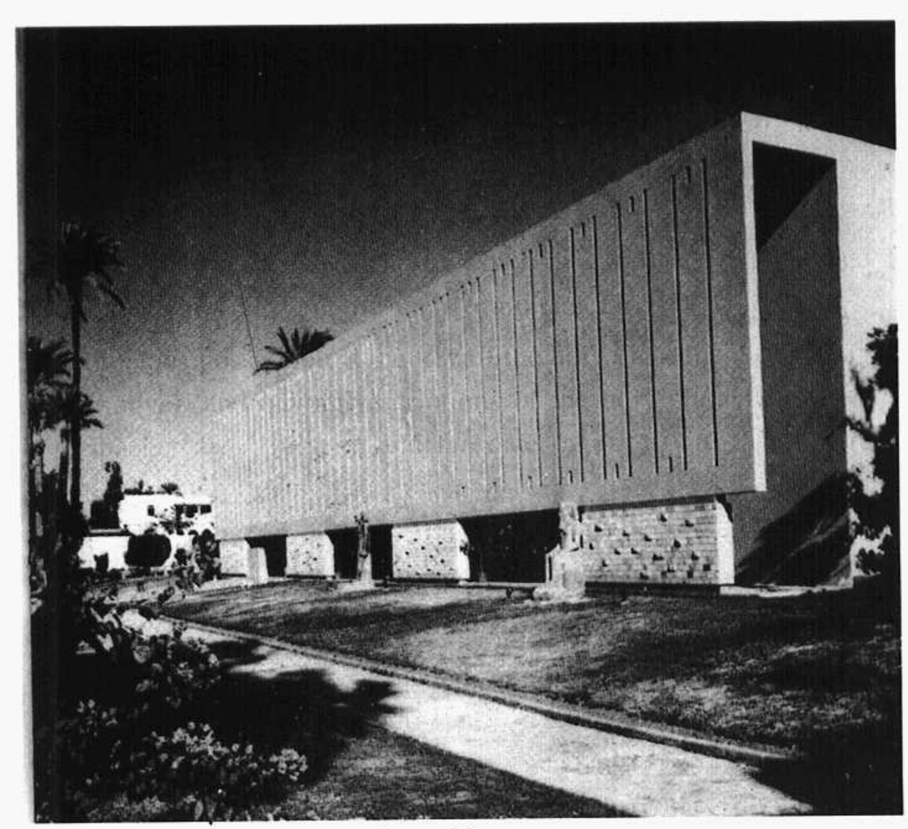
The museum possesses a collection of applied art pieces from different periods of Egyptian history, extending from the prehistoric period to the Islamic period. The most important of which are:

- 5 pottery pieces of reddish brown earthenware that belong to pre-dynastic era in the second half of the Gerza civilization which blossomed before unifying upper and lower Egypt together (about 3200-3000BC)

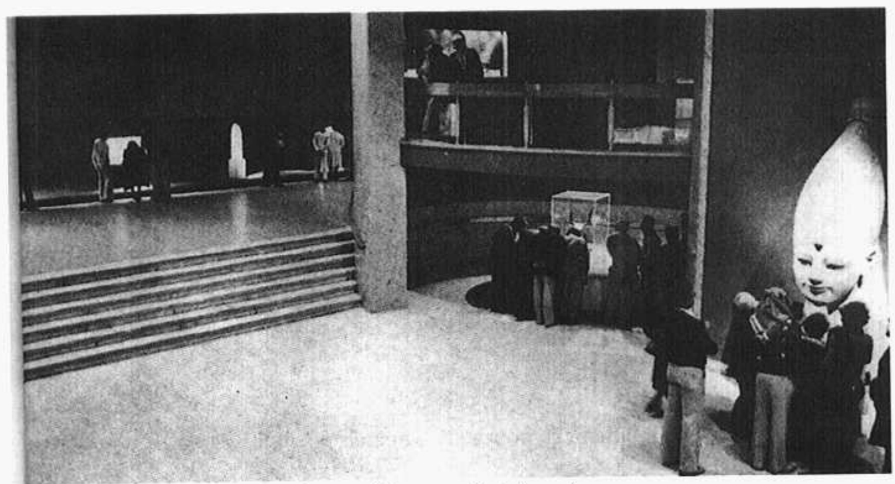
- A Basalt Vessel that belongs to pre-dynastic era, found in Amoun temple at Karnak, it is a pot that can be hung as it has from two perforated ears.
- A collection of stone vessels made of calcite, flint, and earthenware. It belongs to pre-dynastic era, and to the eras of the first ,and second dynasties of the old kingdom. These were found by the German archeology institute's mission (1972-1973) inside the burial room of a tomb from the beginnings of the old kingdom, they were among holy offerings.
- Two boats of colored and gilded wood, they were among a collection of 22 boats in a room beside the burial room of king Tutankhamoun in his tomb in the Valley of kings. These boats were believed to carry the soul of the dead king from his tomb in Thebes to Abidus, the center of worship for Osiris the master of the dead. The boats had another meaning for Ancient Egyptians, as they were believed to carry the sun once to come at sunrise, and once in its at sunset, hence they were called sun boats.
- A calcite bed with legs shaped in the form of lion's legs ending from above with a lion's heads; it came from Ramses III temple in the city of Habu.
- A tombstone of limestone from the region of Habu (6-7th century AD) with ornaments of palm fronds, and crosses, on both sides of the upper cross there are the two letters alpha and omega from the Greek alphabet. It is known that Coptic alphabet composes of Greek and ancient Egyptian letters.
- Lantern stands of bronze (6-7th century AD). The stand is a pole standing on tripod. Lanterns were perforated from beneath to fit on the stands, and were used during religious ceremonies. The 6 stands were found while digging the sphinxes avenue northern to the first pylon of Karnak temple.
- Six ceramic vessels painted with transparent glaze, they all belong to Memluke era (8th century Hijri-14th AD).

As we see from the above, Luxor museum is the most important and rich regional museum, it is a live witness on the history of Luxor area, and the development of arts and crafts along historical periods.

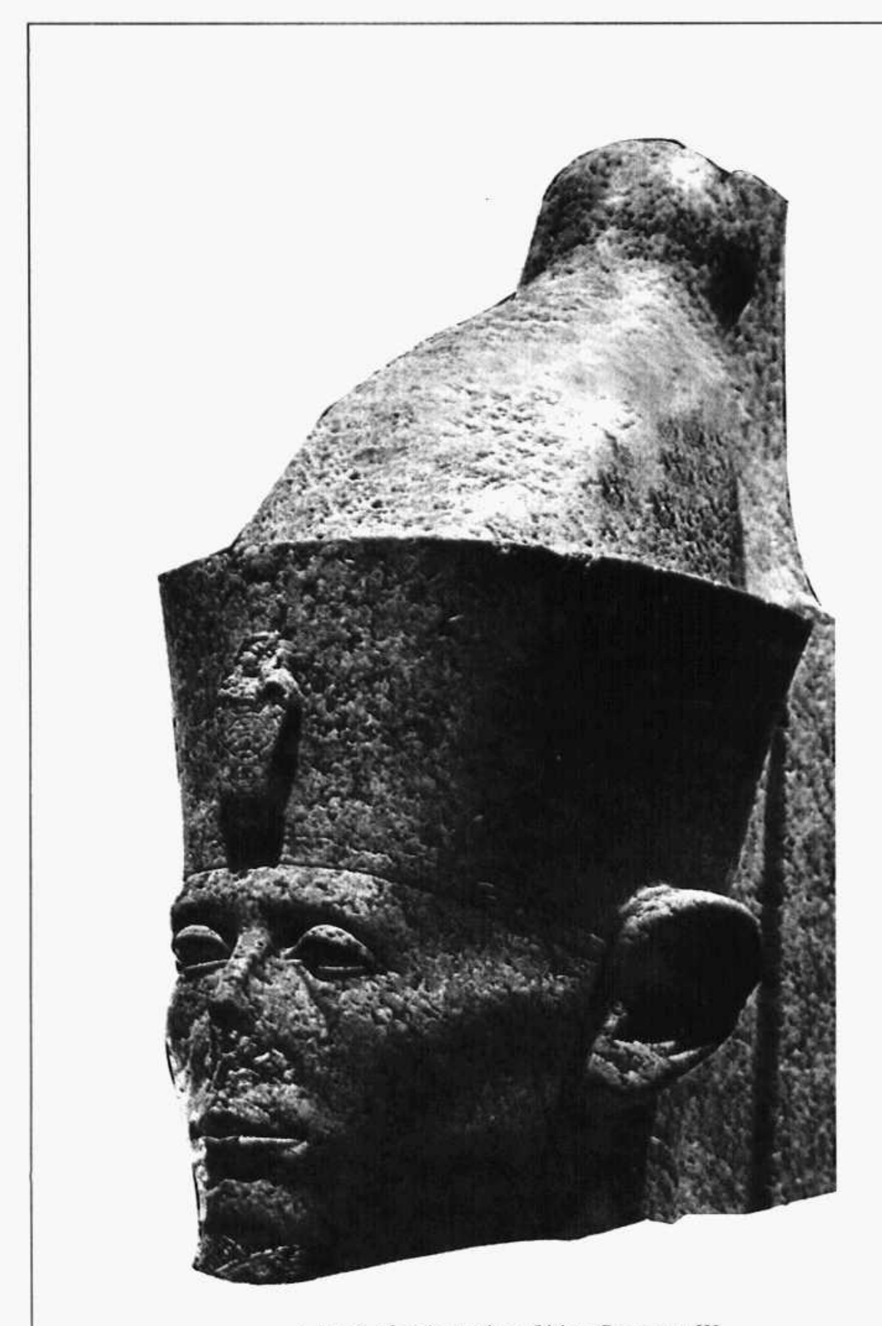




Luxor Museum



Luxor Museum–interior view



A head of red granite of king Senosert III



Amenhotep IV in a celebration of sun disc (Aton)



Relief of Thotmosis III head



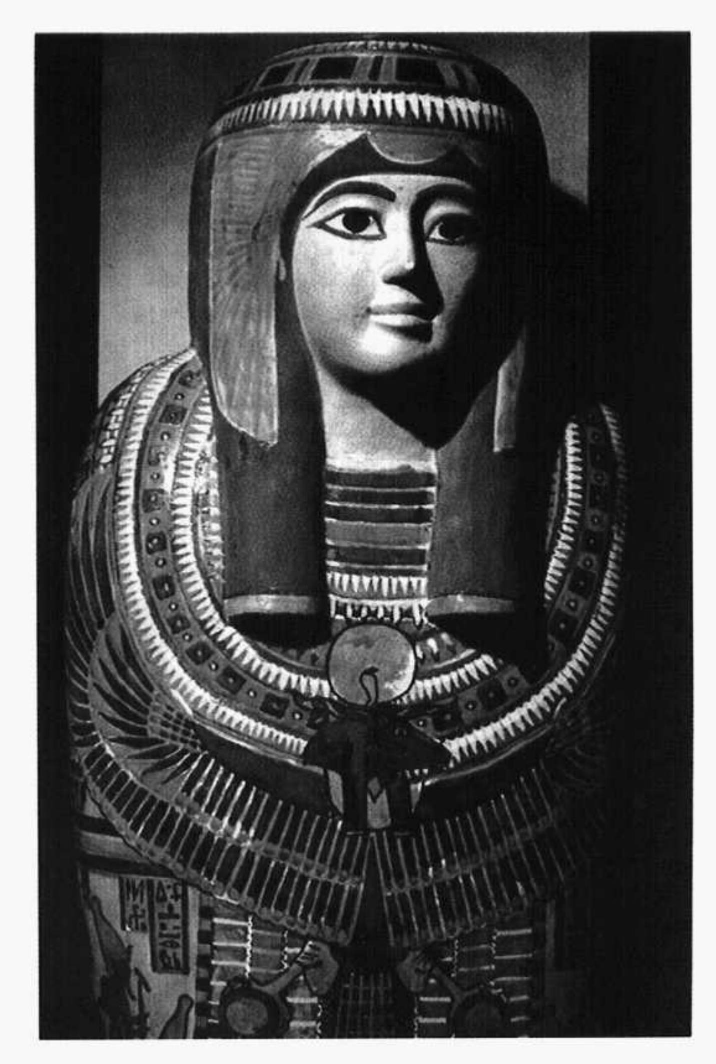
Color drawing of Amenhotep III



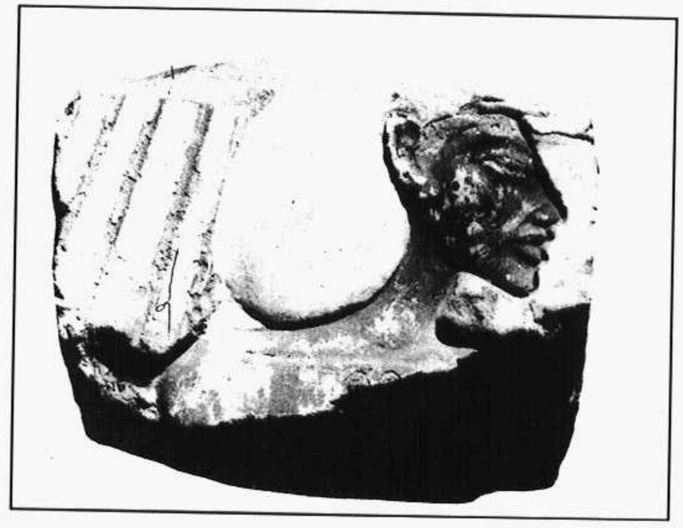
Amenhotep IV with the double crown



Head of Amenhotep I



I Cardboard cover of a mummy



Amenhotep IV with a head band

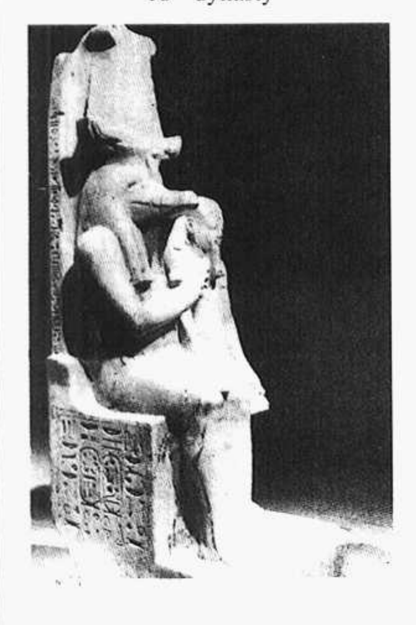


Nefertiti wearing a crown



Nefertiti making an offering

Amenhotep III God of Sobek
18th dynasty





Statue of Staow graveyard servant

Mallawy Museum

Introduction:

Middle-Egypt is one of the richest archeological regions in Egypt, as it witnessed a succession of civilizations, Pharaonic, Greek, Roman, and Islamic. All these civilizations left great civilizations' legacies.

Mallawy is one of the archeological centers of middle-Egypt, its history dates back to the Pharaonic period, when it was named Marrw (the reservoir) and was of military importance as it was considered the eastern entrance to Ashmunin, the capital of 15th province. Malawy kept its religious importance during the following decades. A Ptolemaic temple was discovered there, inside which there were four huge statues of the God Thoth in the form of a monkey, written on them there is the name of Amenhotep III, this indicates that the temple was built on the remnants of an 18th dynasty pharahoic temple. The Egyptian department of archeology discovered parts of the Roman market established by Emperor Hadrian 130AD. In addition, this department discovered parts of the Roman basilica.

Mallawy was known in the middle ages as " Mallawi el arish" (Arish = Army). In 171 AD, the administration of Ashmunin province moved to, Mallawy and it became the capital of that province. Shiting the capital to Mallawy was due to its situation on the Nile, which was the main connection between Cairo and Upper Egypt. The Mallawy area encloses a number of archeological sites, most important of which is the city of Ashmunin, 8 kms northeast of Mallawy. Ashmunin has a number of temples belonging to the middle kingdom, the new kingdom, and the Greek eras. The temples were for the worship of God Theoth that was represented by the sickle peaked bird, or the baboon monkey. There is also Tuna el Gabal 17kms. To

the west of Mallawy, where large numbers of statues of the bird and the monkey are present in subterranean tunnels, extending below the city, these tunnels were the places where priests kept the offerings for Theoth, the greatest Ashmunin God.

To the north-west of Mallawy, there is a village called el Shiekh Abada, which has some remnants of one of Ramses II (new kingdom) temples, there are also temples of Isis and Serapis (Roman era). In the viallge called Dir el Barsha north-east of Mallawy, there is the tomb of Prince Ghoti Hotep ruler of Ashmunin in the middle kingdom era, as well as a large number of tombs dug in the rocks belonging to the middle kingdom. Similar tombs are present in Sheikh Said village, but they belong to the old kingdom, most important of which are the tombs of Marw, Ser-Fka, Miti-Ankh.

One of the most important sites in the region is Tell el Amarana, which was king Akhenaten's capital; he divided the city to sectors, each for a population groups, He established two royal palaces for himself and his wife Nefertiti. The statue of the head of Nefertiti was found there. The so called Tel el Amarna messages were also found there; these are writings in the nail letters, engraved on red bricks. Princes dug their tombs in the rocks of the eastern mountain, of which there are tombs of, Haya, women keeper, Ahmose the kings clerk, Mer-Raa the head of Atuns priests, and Mahu chief of police.

The Museum

The museum was inaugurated July 23, 1973, and considered one of the oldest regional museums in Egypt.

The building is composed of two stories; the front garden of the museum has some monuments exhibited in it.

The entrance leads to a square hall on one of its sides is a general library, on the other side there are 3 administrative offices, there is an exit leading to the first floor, and stairs leading to the second.

The first floor is designed in the form of a Roman basilica, composed of a middle wide hall, with two side halls of lesser width.

The second floor composes of one wide display hall, with a store annexed to it.

The museum has only one entrance to ensure security.

The museum follows the qualitative more than the historical arrangement of the exhibits; its possessions are a record of the history of the region as most of them came from local archeological excavations. The only exception of these is a small collection bought from Sayed Khashaba of Assiut, and consists of:

- A double statue of limestone of Bibi Ankh and his wife, from the middle kingdom
- A wooden coffin of a man called Etf Eib from the middle kingdom
- A wooden coffin of a man called Ebbi Amhotep from the late kingdom
- A wooden coffin containing the mummy of a child wrapped with linen
- A wooden coffin of a man called Ghoti Ankh.

In the museum, there are many old Egyptian antiquities. There are many coffins of different materials, like a coffin of the so called Henti, made of carved wood and belonging to the middle kingdom, a stone coffin of the so called Badi-di-kum (late kingdom), and a wooden coffin of gilded wood with a monkey's mummy inside (Ramsis II era). There are also two statues of limestone for one of Akhenaten's daughters (the new kingdom),

Most of the museum possessions are from the Greek and Roman periods, and most of them come from Tuna el gabal and Ashmunin.

The first hall of the museum: is allocated to the pieces belonging to the God Thehothe, represented by the bird Ibis, or the bird with sickle shaped peak (the symbol of wisdom), this God was also represented by the baboon monkey. The hall contains:

- A collection of bronze statues of the bird Ibis, fixed on bronze or wooden bases.
- A collection of mummies of the bird Ibis wrapped in linen, on one of which there are the remnants of hieroglyphic letters embroidered in dark green color, on another one there is a drawing of the God Horus in the form of a hawk leaning on a long stemmed lotus flower, on his head there is the winged sun disc. On the mummy number 23 of this group there are two crossed lines representing the scepter and the fly expeller, or the hands of Osiris.
- In the sixth showcase, there is a gilded wooden statue of Ibis, with the head, legs and tail made of bronze, in front of the statue there is another statue of the Goddess Maat with two statues of the bird on her sides.
- In the 10th showcase, there are two limestone statues of the bird.
- In the 11^{th} showcase, there are three statues of the bird made of alabaster and bronze, one of ceramic, and another of plaster and bronze.
- A group of coffins for the bird Ibis, three are of earthenware, and three of limestone
- A statue of the God Thehothe. The God is in the form of the bird Ibis, settled on a basket, with a crown on the head.

The second hall contains:

- A collection of amulets of the goddess Isis, others in the form of Ged.
- A collection of Gods' statues made of ceramic, bronze, and other materials; they represent Gods, Khnum, Bes, Theothe, Anubis, and Ibis.
- A collection of alabaster pots for the viscera of the dead, and a collection of plaster death masks.

The third hall contains:

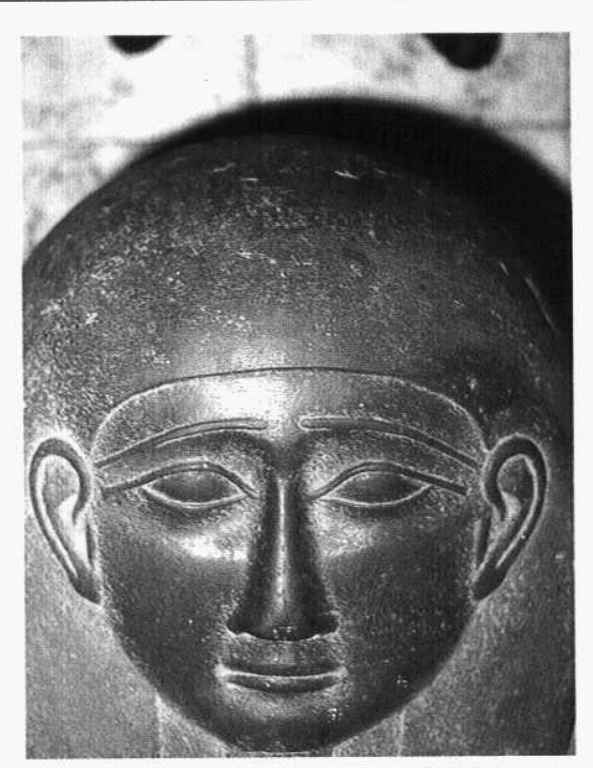
- A plaster statue of the child Horus.

- A plaster statue of a priest holding wooden pot and sarcophagus, the latter contains the mummy of a monkey, the symbol of Thehothe.
- A collection of wood and bronze statues of Isis and Osiris, Osiris is the God of the sun and the Nile, his annual visit to his wife Isis causes the flood of the river.

The upper hall contains a collection of day-to-day utensils:

- Cooking pots made of earthenware.
- A group of earthenware pots for storing the grapes under the ground until they transform to wine.
- A collection of censers and lanterns
- A collection of statues of Oshabti
- A collection of glass vessels for perfumes and other liquid materials.
- A collection of stone vessels one of them is in the form of the god Bes
- A collection of icons, necklaces, and combs.
- Weaving tools (spindles, combs, and threads)
- Papyrus scripts.
- A collection of silver and bronze coins from Greek and roman era.





Sheth coffin of Baricum-Tuna el Gabal



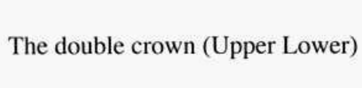
Gold plated wooden coffin containing the mummy of a monkey from the era of Ramisis II



Goddess Isis



Ibis the sacred baboon that represents the God Tehut–Mallawy region



The double crown (Upper Lower)





Sheth coffin of Baricum–Tuna El Gabal



Royal head of limestone–about 2050 BC



Stone coffin – Greek era



A double statue of prince be-ankh and his wife made
of limestone-Mer Assiut region

Beny Suef Museum

This museum was inaugurated, Wednesday 26th March, 1997; it is composed of two stories designed in the form of Maydum's pyramid, which is the most important archeological landmarks of the region.

Maydum is one of the ancient Egyptian archeological regions, the name Maydum is extracted from the ancient Egyptian word "Mertem" meaning the beloved by God. King Hubi- the last king of 3rd dynasty- began building this pyramid, but it was completed in the era of Senephru the founder of the fourth dynasty, this pyramid's form was the last stage before the complete pyramidal shape used in king Khufue's Giza pyramid.

The museum encloses a collection of monuments divided between its two floors. **The first floor** is for the ancient Egyptian monuments from the old kingdom, until the end the Greco-Roman era. The second floor is for the Coptic and Islamic possessions until the end of Mohamed Ali's reign.

The museum possesses 3000 pieces, collected from the archeological areas around Beni Suef city, like Maydum, Ehnasia, Kum-Abu-Radi, Sedmant, Bayad, Beni-Salman, and Mazura. Some other possessions came to the museum as donations from the major Egyptian museums; some others came from Dir el-Banat monastery of el Fayoum.

Museum Possessions:

Ancient Egyptian:

- The head of a statue made of rose granite, wearing a nemes (royal headdress), and the head shows the precision in showing the features and details of the face.

- A limestone statue of king AmenemhatIII (12th dynasty – middle kingdom) putting on the nemes, on his seat there are hieroglyphic writings, among which there is a cartouche with the name of the king
- A black granite statue of the God Horus, in a human shape, this statue came from Karnak (era of AmenhotepII-new kingdom)
- Granite statue of a sitting man by the name of Neht-Mut, son of Heb-Khensu, brought from karnak (new kingdom)
- A limestone statue of a standing man, wearing a wig of curly hair.
- Some kings' statues, like TuthmosisIII, Amenhat III, and SenusertIII Senusert III.
- Some Gods' statues like that of Sekhmet.
- A stone coffin with colored ornaments that came from Sedment-el -Gabal.
- Pots used to preserve the viscera of the dead
- A collection of beetles
- Funeral tableaus, one of which depicts Netti and his wife giving offerings.

From the Greek period:

- The statue of a winged lion showing the characteristics of the Greek sculpture that tended to imitate nature (found in Abusir)
- Terracotta vessels
- A collection of Greek coins

Second Floor:

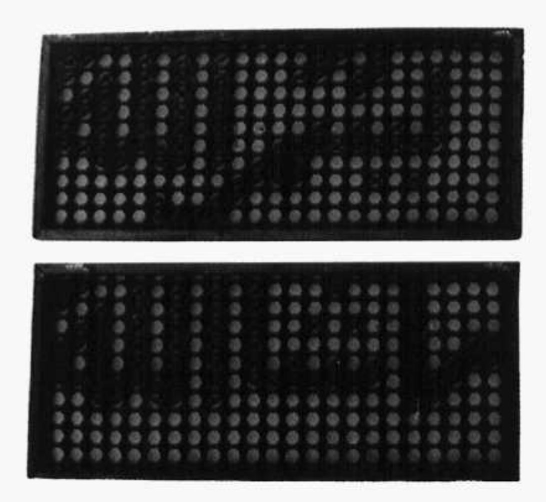
Encloses Coptic and Islamic possessions, of which there are:

- ***A collection of woolen textiles, including:***
- A headwear of light yellow color, ornamented with red threads, donated from Dir-el-Banat monastery -Fayoum.
- Woolen ribbons, of yellow color on a blue background
- A woolen loose garment with bands of black plant ornaments.

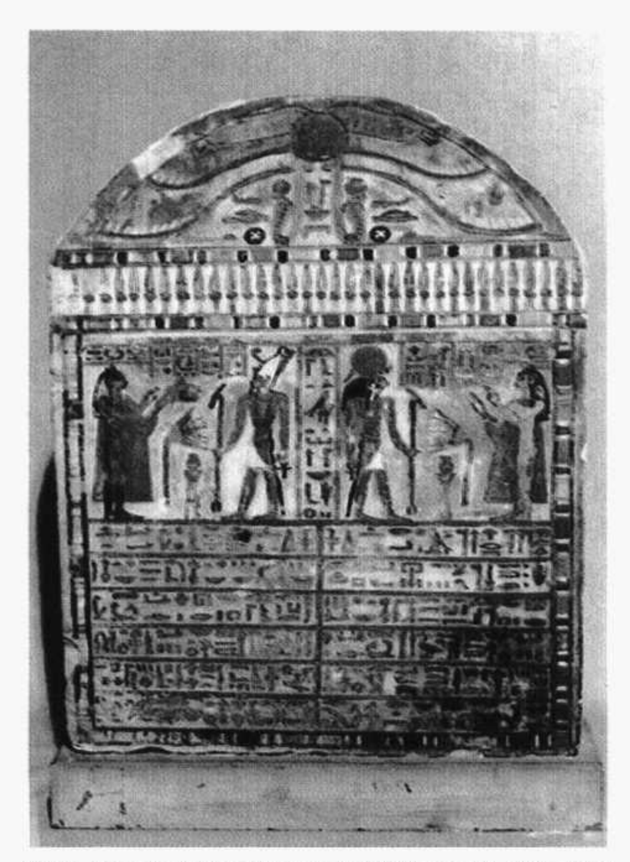
- ***Islamic possessions:***
- A collection of ceramic vessels, one of which is a bowel from the late period of the 9th Hijri century (18 AD), it is ornamented with plant and geometric shapes.
- Four dishes and a vessel of Ottoman ceramic, with Ottoman characteristic plant ornaments.
- Two fine carved wood pieces, from the Ottoman era in Egypt, such pieces were used to cover the spaces of windows and terraces, or as partitions in palaces.
- A lantern of gilded glass with enamel drawings, donated from the Islamic museum in Cairo
- Islamic coins that belong to different Islamic periods.

Although this museum was recently established, and its following the modern museum rules, like locating the stores in the basement, and the presence of annexes like a library, a photography laboratory, a restoration laboratory, and a multipurpose hall beside the entrance; however, the museum deviated from the rules in two respects: first by putting the administrative offices inside the museum itself, and having the same entrance as the mu-

seum, the second is that the first floor has many windows and openings, which is against security measures, these windows and openings are also a source of damage for the organic possessions.



Pieces of carved wood-Egypt, Ottoman era



False door depicting the owner of the grave with lotus flower in her left hand, sitting in front of the table of offerings.



4 viscera pots of alabaster bearing remains of colors
and some hieroglyphic texts



Statue head of rose granite

Chapter IV

Historical Museums



Historical Museums

These museums contain possessions belonging to a specific period or person. In Egypt the term is applying to museums that contain possessions belonging to the great Mohamed Ali family or other personalities that lived in Egypt during this period. An example of this is the museum of Prince Mohamed Ali in Manyal-Cairo, Beit el-Kiridilya house, Mohamed Mahmoud Khalil museum, Royal vehicles museum, Kasr el-Jawhara museum in Cairo citadel, royal jewelry museum in Alexandria, and others. There are examples of this type of museums in the Arab world like Kasr el-Azm in Damascus, Dar Ibn Abdullah in Tunisia, Dar el-Ennabi in Tunisia, and many others.

Beit el-Kiridiliya Museum

This museum occupies two ancient houses in the eastern side of Ibn Toulon mosque, one of the houses dates back to 947 Hijri(1540 AD) when Abd el-Kader el-Haddad built it, it is known as beit Amna bint Salem. Mohamed ibn Salem el Gazzar built the other house in 1041 Hijri (1631 AD), this house is known by the name beit el-Kiridilya in reference to the last owner of the house who was a woman from Crete. A narrow passage separates the two houses known as Attfet el-Gaamie', while they are connected from above with a bridge with a square room built on it. These two houses now are the so-called Beit el-Kiridiliya Museum.

An English officer named Gayer Anderson was fond of collecting oriental and Islamic antiquities, this officer asked the committee of Arabic antiques to allow him to use this house to exhibit his collection. The committee agreed on condition that the ownership of his collection goes to Egypt after his departure. Anderson lived in the house since 1942.

Beit el-Kiridiliya as a monument

This house is a good example of the Cairo pattern of building the houses during 16^{th} and 17th centuries, this pattern - reflects by its turn- the style of social life at that time. In the house, privacy is ensured by forming the entrance as a twisted passage through which those inside the house can see who is out while not seen. The openings are covered by mashrabyas of finely carved wood that also gives the chance for those behind them to see without being seen. The units of the house are distributed around a central courtyard. The summer-maqaad looks over the courtyard. Such a summer-maqaad was important for the residents and their guests during summer time; this is why it is furnished with comfortable divans, as well as wall cupboards to keep the drinking devices needed by those who sit in the maqaad (maqaad= where people sit).

The planning of the house follows the style of "halls" that are divided into two large sitting rooms separated by a low passage (derqaa'a), and some rooms connected by narrow corridors. It is built of limestone, and its walls are colored in contrasting colors. Stones were used to cover the floors, while the ceilings are made of of ornamented wood blocks.

The house is unique in having a sabil (drinking fountain) contrary to the customs. The custom was that Sabils were usually annexed to religious es-

tablishments like Mosques and Churches, or schools; but not annexed to any other building.

Beit el-Kiridiliya as a museum

Possessions are distributed in a way that simplfies life styles, i.e. allocating some places for men, others for women, places for guests, and places for entertainment. In each of the places, the possessions displayed suit its nature. At the same time, some halls are allocated for the display of some artistic styles the owner of the collection brought from different places, of these there is the Damascus room, the Persian room, the Chinese room, and the Turkish room.

The courtyard

In the front there is a wooden bench allotted to the holy Qur'an reciter, while in the center there is a fountain surrounded with flowerpots. On one of the walls of the courtyard, there are large balances decorated with fine ornaments and Qura'nic verses about weighing and measuring.

The Summer Maqa'ad (seat)

Overlooks the southern side of the courtyard facing the north direction, and opens on the courtyard with two arches that settle on a marble pillar, the ceiling of the maq'aad is decorated with beautiful figures including inscriptions with the name of the founder 0f the place, and the date of building.

The possessions of the museum in this site include wooden benches covered by rugs occupying the sides, and wall cupboards for glassware and metalware. In the center of the maq'aad, there is a large metal platter on a

wooden bearer. On one side, there is a wooden bride box, made in Turkey (13th century Hijri-19th AD). Fixed above the box, there is a Persian mirror.

The Winter Maqa'ad (seat)

This is a large hall looking on the main entrance; it is divided into tow rooms connected with a corridor. The floor and benches are covered with Persian rugs and carpets, on the windows there are Indian textile curtains beautifully ornamented.

On the southern walls there is a collection of wooden shubuks (Ottoman smoking devices) inlaid with shells.

Beside the wall facing the entrance, there is a marble bench for the wash-bowl, wash pot, and a narjila (Ottoman smoking device); beside the bensh there is a group of Persian and Turkish tabanjas (pistols).

In the northern hall of the winter maqa'ad (seat) there is a wooden cupboard with niches containing glass vessels, over the cupboard there is a collection of brass pots of the 7th Hiri(13th AD century, some of these pots have on the borders writings of pieces of wisdom.

In the corridor, there is a table of a transparent alabaster disc, with Qura'anic verses engraved on the borders.

The winter maqa'ad (seat) was used for men's use during wintertime.

The Closet

A small square room containing a collection of copies of Persian and Turkish manuscripts depicting views of Royal courts, drinking and hearing gatherings, added to Chinese drawings, on the walls there are two velvet carpets made in Kashan- Iran. Some of the drawings were moved from this

room to the stores, as they were not conforming to religious or moral standards.

Harim Hall

One of the richest halls of the museum with its artistic possessions. Around its walls there are wooden wall cupboards all of them are decorated in various ways, using various ornamentation units, plant, animal, or calligraphic shapes.

In the front of the hall, there are two bedsteads of wood inlaid with ivory used for seating the bride during wedding, or for the singers in other social occasions.

Because this hall was for women, it contains a number of jewelry boxes and two bride's boxes. There is also a bed of wood inlaid with bone, on the bed there is a cotton mattress over which an Anatolian carpet is spread.

On the floor of the hall, there are several carpet pieces of Iranian and Turkish origin.

In the center of the hall, there is a round wooden table with its borders engraved with different drawings in Ottoman style. A brass hearth occupies one corner, on top of which there is a brass platter and pot.

The room has one of features distinguishing the houses of the elite in Memluke and Ottoman eras; it has a secret hideout concealed by a large marble floor tile that is similar to rest of the floor tiles of the hall, over the cover tile there is a small room used as a store for the precious possessions of the residents.

Writing Room

A small room located to the left of the main stairs, the upper part of its walls is decorated with a group of quomryat (lunars), made of stained glass mounted on plaster. The ornaments of these windows are birds, geometric, and plant patterns. The walls are decorated with a group of Chinese drawings.

The room conatins a child's chair and a table with a wash bowel of brass.

Reading room

Contains simple furniture, composed of two long tables with carved wood legs, several wooden wall cupboards. One of the cupboards has doors with wooden panels collected according the Memluke style in decorating woods during the 9-10th centuries Hijri(15-16 AD). Another cupboard is inlaid with bone; this cupboard contains dark blue drinking glasses and long necked bottles. This cupboard is closed with latch instead of a key.

Persian Hall

This hall is a sort of show of Persian Art; most of the possessions displayed are either made in Iran, or inspired by Persian art. The founder of the museum (Gayer Anderson) was using this room as a bedroom, for this, it contains a very fine carved wood bed, and a mosquito net carrier.

On both sides of the bed there are two tableaus drawn on glass and framed with wooden frames, one is of a young man holding a bird, the other is for a girl holding a bottle in one hand and a glass in the other. There is also a fine wooden partition made of collected wood panels, over the partition there is an oil drawing of a young man riding a running horse and stab-

bing an animal with his sword. In the middle of the hall, there is a six-legged chair of carved wood, on which there is a brass platter, and an ornamented wooden box put on a high chair with four legs.

There is also a collection of candlesticks, and appliqués, some are of wood others of glass decorated with colored plant and bird ornaments.

This room has a door that leads to the Byzantine room, above this door there is an oil painting of Anderson.

Byzantine Room

A small square room that forms the upper bridge between the two houses (kredlyia and Amna). It contains a group of antiques that belong to the era of Byzantine rule in Egypt. There is a collection of crosses and Christian icons, added to these there are other varied antiques in a glass cupboard. The floor is covered with a small Turkish carpet divided into 12 squares each of which is ornamented in a different way by multi-colored plant units.

Turkish Room

Most possessions in this room are of Turkish style, most important of which are the three carpets spread on the floor made in Turkey (13th century Hijri-19AD). Besides the Turkish carpets, there are some pieces of European rugs decorated with plant ornaments. There is also the salon set presented to Anderson by Mohamed Ali Pasha.

The walls of the room are decorated with drawings of princes in luxury clothes. The drawing of Mohamed Ali Pasha occupies a distinguished corner.

There is also a collection of glass vessels gilded and enameled.

Chinese Room

Contains a collection of Chinese style furniture, of which are two chairs and a sofa with their backs filtrated in the form of Chinese ornaments. They are covered with Chinese textile. The walls are decorated with Chinese drawings.

Like other rooms of the house, the Islamic features also characterize this room, as the windows are of stained glass mounted on plaster, and the ceiling is decorated with geometric ornaments

Damascus Room

This is one of the most beautiful rooms in the museum, be it for its general constitution, or for what it contains of possessions. The walls are covered with wood decorated with beautiful fine ornaments; the ceiling is as well covered with similar beautiful wood panels. The wood panels covering the walls and the ceiling were transferred from a historical building (1103 Hijri-1691AD). The upper parts of the walls are decorated with writings in gold of poetry praising the Holy Prophet.

In the middle of the room, there is a finely made bed, which is beautifully decorated with drawings of roses inlaid with bone, there are also some mirrors distributed in parts of the bed in a balanced way. On the upper part of the bed, eight carved wood posts are fixed to carry the mosquito net.

On a small table, there are two iron bowls in the form of toothed plant leaves, their veins are inlaid with gold, between the two bowls there is a long necked brass pot with fine ornaments.

The room also contains some ornamented glass candlesticks, and white opaque glass pots, ornamented with beautiful color plant units.

The women's wing (Haramlek)

Two square rooms separated by a corridor composed of arches resting on columns. The two rooms contain a large number of ceramic antiques kept in a glass wall cupboard, one of these is an ornamented glass narjila (shisha = smoking device) made in Turkey (12th century Hijri-18 AD), of the same style as the narjila there is also a large bowel and pot of ceramic. The ornaments on the narjila, the bowel, and the pot are of the (kobatjy) Persian style. In this room, there are also six ceramic tiles, of Iranian origin (12th Hiri-18 AD)

The inner room of the women's wing is also a square one; three of its walls are surrounded with slightly elevated chairs, with cotton mattresses on them, covered by red velvet carpets. The floor of middle of the room is covered by two Turkish rugs.

There is a part in the room for women's make up with a cupboard containing a collection of perfume vials, and cosmetic pots.

This women's part was designed to overlook on the ceremonies hall of the first floor through a number of mashrabiyas. Women singers could sit and sing behind mashrabiyas, Men in the hall could hear them without seeing them. These mashrabiyas could be used also for women to see and hear what was going in the hall without being seen.

Hall of ceremonies

A splendid hall, of Ottoman style, which was inspired by Syrian style in establishing halls of ceremony. The hall composes of two large rooms connected with a marble-floored corridor, with a beautiful mosaic fountain in the center. The floors of the two halls are covered with Turkish rugs. The ceilings of the two halls are decorated with fine ornaments.

This hall looks -through some mashrabiyat- over the courtyard of the house, and the eastern side of Ibn Toloon Mosque.

The Men's Wing (Salamlek)

A large room of which a great part of its entrance is concealed by a cupboard in the form of an angle. A collection of Turkish ceramic pots displayed in the cupboard, these are ornamented by plant ornaments drawn in blue and golden colors. Possessions in the room include a number of drawings in oil, watercolors, pastel, ink, and pencil; the drawings are of nature, and persons wearing different types of attire.

Near the salamlek there is a small corner cupboard used as a secret entrance to a small room, on pulling one edge of the cupboard, it turns to expose the concealed entrance. Two persons could use the small room as an observatory to see what is going on in the hall, while both are hidden behind the sort of carved wood window called (mashrabyia).

Museum, and drawings exhibition

A rectangular hall with a valuable collection of oil and watercolor tableaus, some are in pencil. These include:

- Water color drawing of al-Aqsa mosque
- Water color drawing of Aphrodite within sea waves (Edna Clark Hall 1925)
- A nude woman charcoal drawing (Bernard Rice)

The elevated part of the hall is used as a museum including some important possessions:

Ancient Egyptian:

- A statue of the holy cat of ancient Egyptians (Bast) made of bronze with a winged animal engraved on the chest, in the ears and nose there are metal rings
- A plaster statue of a head
- A collection of alabaster pots
- Two embalmment pots, one in the form of a fox, the other in the form of a human head

Islamic:

- A collection of brass bowels, believed to cure illnesses (tasset el khadda = bowel of fright), Quor'anic verses, prayers, and some magic words are engraved on the bowels
- A collection of ceramic pots from Fatimid era in Egypt
- A bowel of Memluke era
- A collection of Iranian ceramic pots (7th century Hijri-13AD)
- A collection of perfume pots and bottles, and toilet tools made of glass in Egypt during Islamic era
- A collection of gun-powder boxes and sword hand grips of green jade

The artistic features of this museum are clear, not only in the possessions, but also in every corner of the house, anyone using the stairs will see in every turn corner cupboards full of ornaments, beautiful marble mosaic pieces, or fine ceramic tiles.

On the stairs of the men's wing (salamlek) of Amna's house, there are also corner cupboards, drawings, and an iron helmet. On the roof, there is a beautiful summer majles (salon) to which breeze infiltrates through the fine halls of mashrabyias, water is cooled in this salon in earthenware vessels, a manual elevator carries foods and drinks to and from the roof salon.

On one wall of the roof, there is a sundial made 1273 Hijri-1865 AD.

It is a tour across time in one place that takes us on the wings of imagination to the old serene days, and the houses that whatever movement and life swarmed inside, no outsiders could feel or break the privacy or the coziness of the inhabitants.

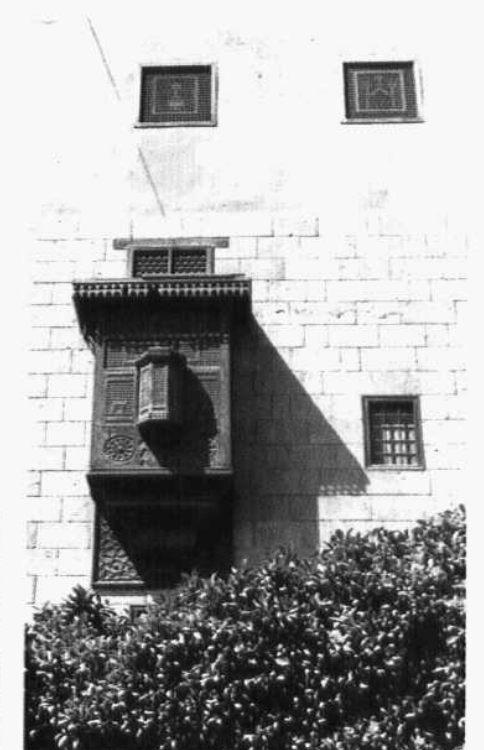




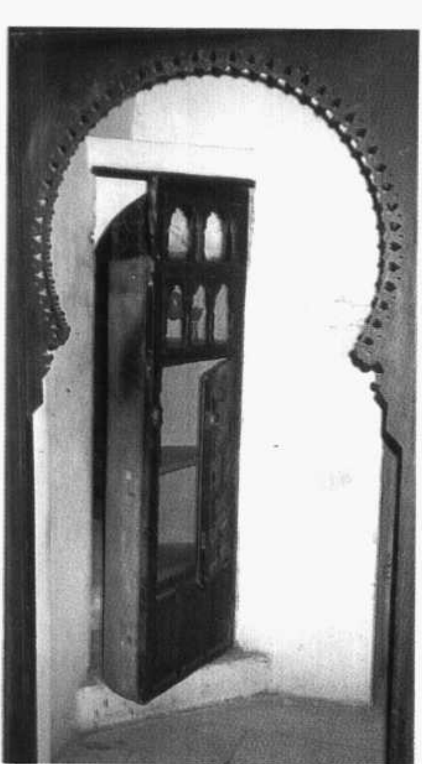
Façades of the two houses that compose Beit el-Kiridiliya museum



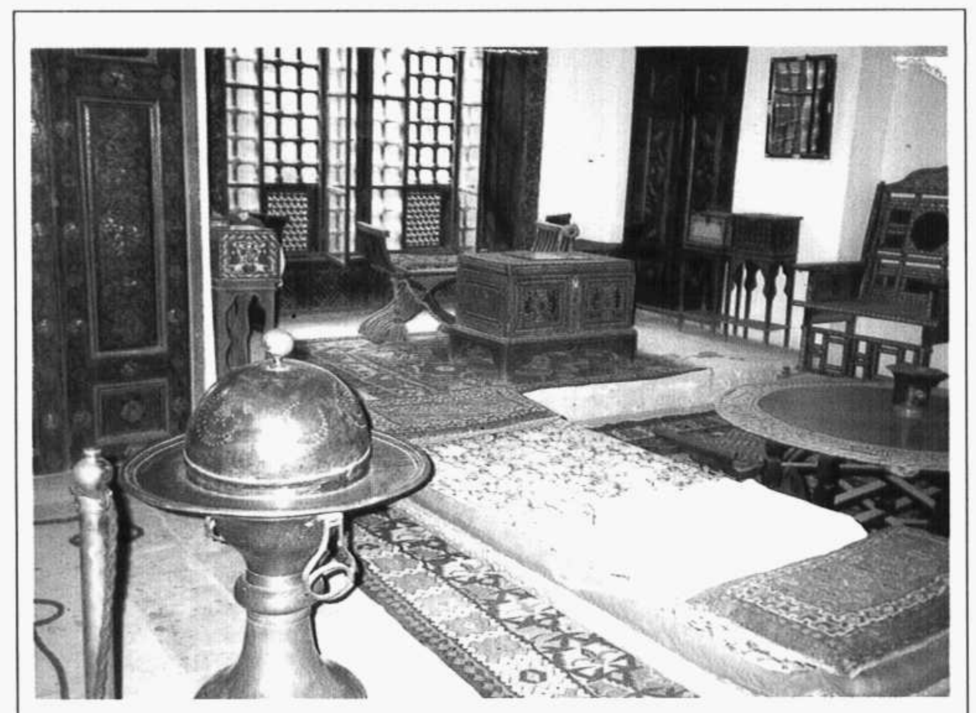
Personal portrait of Gayer Anderson
Beit el-Kiridiliya



The façade overlooking Beit el-Kiridiliy's garden



The magic cuppboard in the men's wing - Beit el-Kiridiliya



General view for the women's wing



Part of the women's wing Beit el-Kiridiliya



Some of the store room possessions - Beit el-Kiridiliya



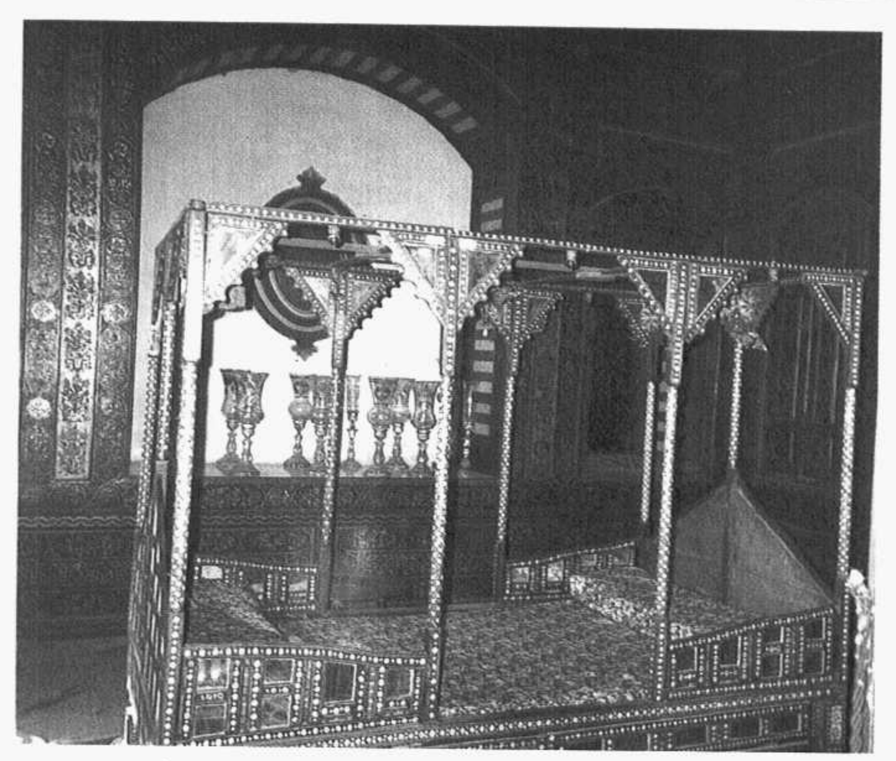
The queen Ann room and an oil painting.



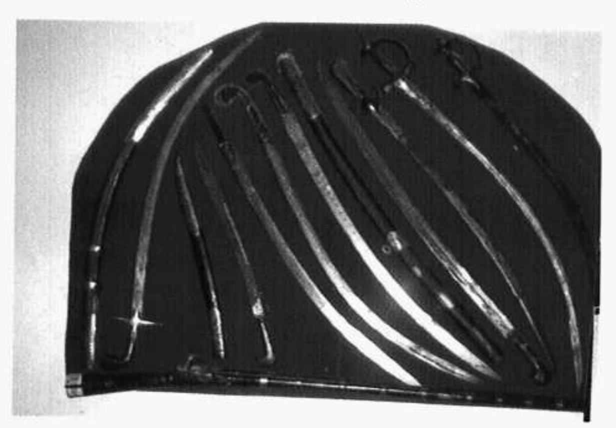
Part of the Persian hall showing the bed, the table, the wooden box, and pieces of carpets



Drawing of a boy made of stained glass mounted on plaster



queen Ann room Beit el-Kiridiliya The bed and part of the Damascus room - Beit el-Kiridiliya



A collection of swords and daggers mostly of jade – ceremony hall Beit el-Kiridiliya



Chinese style tableau and sofa, Chinese room – Beit el- Kiridiliya



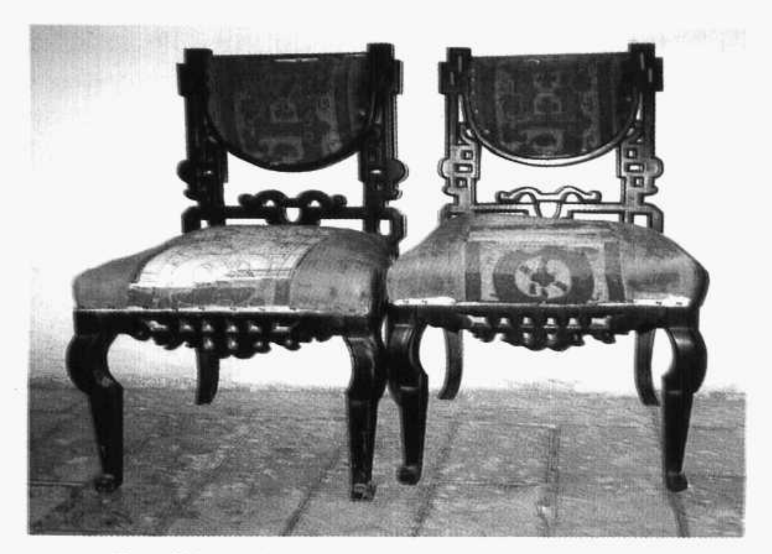
Courtyard where the fountain and Qur'an reciter sofa are seen



Ceiling of the ceremony hall-Beit el-Kiridiliya



Ceramic tile from Iran (safwi era)



Two Chinese chairs, Chinese room - Beit el-Kiridiliya

Manyal Palace Museum

Prince Mohamed Ali Tewfik (son of khedive Tewfik) designed and began the building of this palace in 190. It is located on the eastern branch of the Nile in Manyal el Roda Island.

The palace combines in its architectural and decorative designs between several architectural and artistic Islamic styles. The fence is built resembling those of castles, while the entrance is in the Iranian Islamic style of 14th century AD.

Andalusian-Moroccan style is apparent in many places, like the horseshoe shaped arches, the Moroccan hall, the clock tower (between the reception palace and the mosque), and the fountain in the reception hall. The Fatimid and Memluke styles appear in the mosque where its decorations are of Fatimide ornaments. Memluke style appears in: the gate of the reception palace which is of wood foliated and inlaid with gold and silver, the marble decorations in the hall of the reception palace, the colored marble in the hall of mirrors in the reception palace, the door and window in the women's room of the residence palace, the panels covering the walls of the office room, and the supper chair in the fireplace room.

The Syrian (el-Sham) effect appears in the wood floor coverings of the reception hall, brought from el-Azm palace (built in Damascus 1081 Hijri). Ottoman effect is apparent in the building of the throne palace designed after the Ottoman kiosk style, and the ceiling of the golden hall, which is designed in the form of an Ottoman carpet.

The front part of the palace includes the reception palace composed of two stories, the clock tower, the drinking fountain, and the Mosque.

In the interior part there are: the two-story residence palace, the two-story throne palace, and the golden hall, with its walls all covered with golden decorations.

A hunting museum was added to the museum in 1963.

The Museum:

The residence and throne palaces are full of valuable objects d'art like the jewel box made of wood inlaid with ivory, a brass telescope of the 18th cen-

tury, the 18th century doors of the cupboards in the blue hall, and the 19th century Indian brass flowerpots.

Added to all these; the prince allocated a place in the southern part of the palace to be a museum in 1938.

The museum contains 15 halls:

The first contains:

- A collection of rare manuscripts and samples of Arabic Calligraphy.
- An old copy of the Holy Qur'an dating back to 8th century Hijri-14th AD, and belongs to the era of the Mongolian sultan Khuda Banda.
- An old manuscript the famous poem in praise of the prophet (Borda of Bouseiy)
- A copy of the illustrated manuscript: Bostan el-See'dy written 939 Hijri.

The second hall contains

- A collection of writing devices
- A collection of miniatures from Persia, India, and Mongolia
- A collection of Ottoman carpets.

The third floor contains:

- A collection of brides' boxes
- A collection of jewelry boxes, some are inlaid with shells. One of these boxes is a present from Sultan Abd-el-Hamid (1871) it has on it a decoration depicting the dome of the rock and some of the features of Jerusalem
- Marble tables from the era of Mohamed Ali with bohemian crystal candlesticks laid on them
- Collections of carpets, tablecloths, and kerchiefs

Fourth hall: Is the hall displaying firearms, and cold steel arms.

The fifth hall displays :

- A collection of rare and precious Ottoman carpets
- A collection of censers
- Perfume pots, mirrors, and kohl jars
- A collection of smoking devices (shubuks, and narjilas)
- Candlesticks

The sixth hall: Displays some glass jars with drawings of Ottoman sultans

The seventh hall: Displays an attractive carpet designed like a Turkish Lyre.

In the eighth hall, there are:

- Examples of Turkish women's clothes, with their characteristic rich pearl ornaments.
- Military attires
- A praying carpet with multi mihrabs

In the ninth hall, there are:

- A collection of writing devices of Khediv Tewfik and his wife
- A silver coffee set present of king Abd el Aziz al Saud
- A collection of silverware

In the tenth hall, there is, a varied collection of crystal ware, most important of which is the one with a drawing of Khediv Abbas Helmi II on it

In the 11th hall, there are:

- A unique large silk carpet
- Small pieces of Ottoman carpets, used originally as samples for customers to choose the model they want to be made for them.

In the 12th hall, there are, a number of sofas covered with rugs.The prince used these sofas to sit beside marble water basins, water flows to the basins through mouths of lion's heads hung on the walls, water falls causing beautiful sounds, from the basins water flows to the garden through a pipe system.

The insignia of sultan Abd el-Hamid tops over the lion heads on the western wall.

A number of silver tables, over each of which are three incense burners.

In the 13th hall, there are:

- A pure gold incense burner in one of the show cases
- Silver plates and table wares, inherited from Mohamed Ali pasha and khedive Tewfik
- A wooden sabot inlaid wit silver
- A collection of carpets and spreads, on one of which there are drawings of Ottoman sultans.

The 14th hall has only tableware and kitchenwares, besides some candlesticks and tablecloths

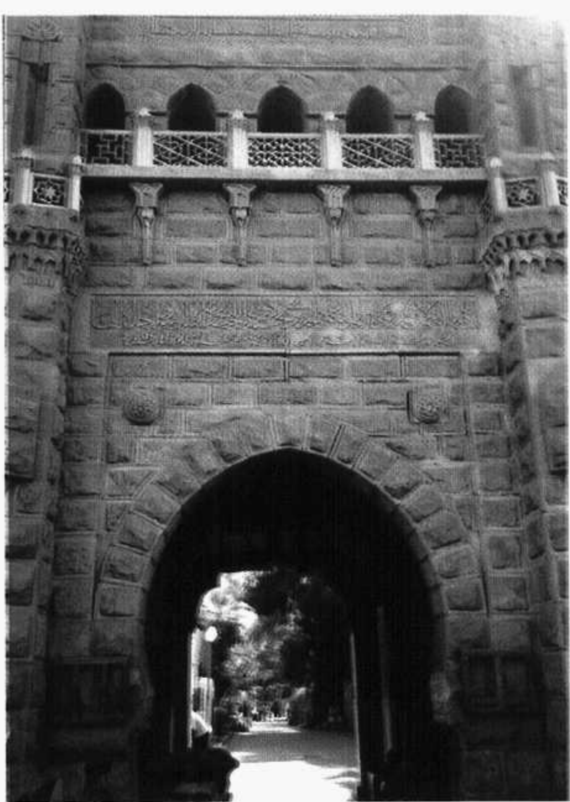
The fifteenth hall there encloses:

- Essentially, there are ceramic food and drink utensils made in England and France.

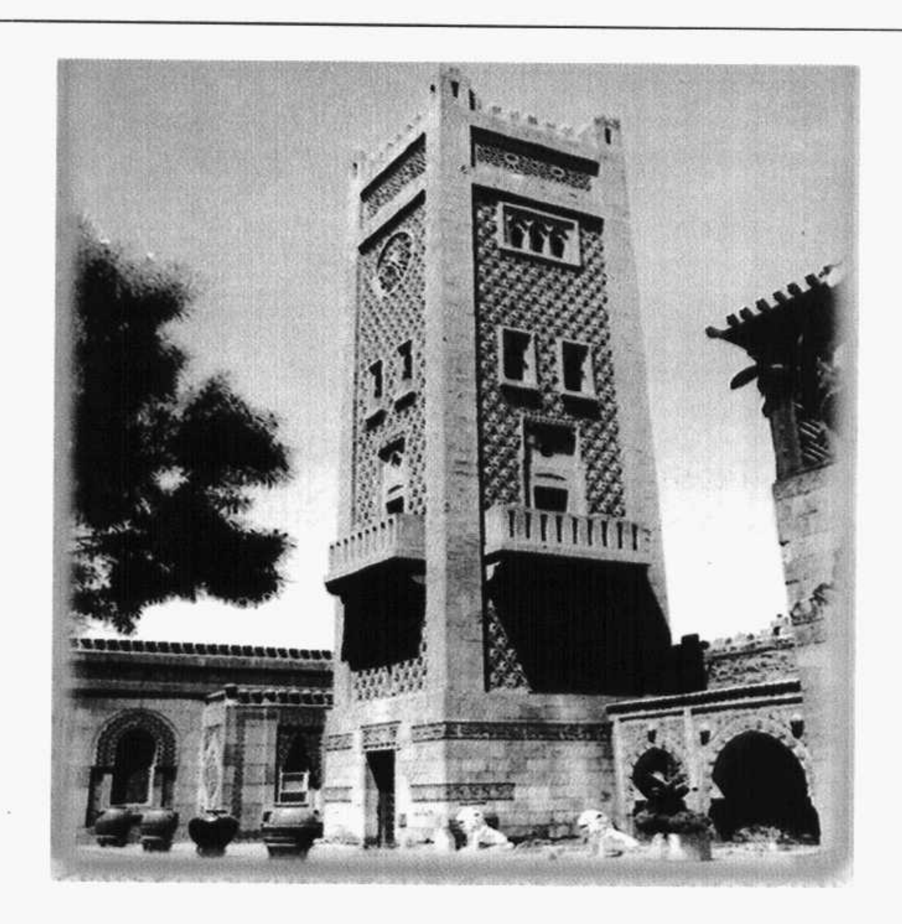
- There are also collections of rosaries made of different materials, some are of jewels, others from precious woods like sandals and aloes, their tassels are of either gold or silver
- Two crystal candlesticks
- A number of ornamented spreads
- A large picture of Mohamed Elhamy pasha in his military attire, the pyramids appear in the background.

  The plaque of its establishment says that the palace was built to resuscitate, and honor the Islamic arts.

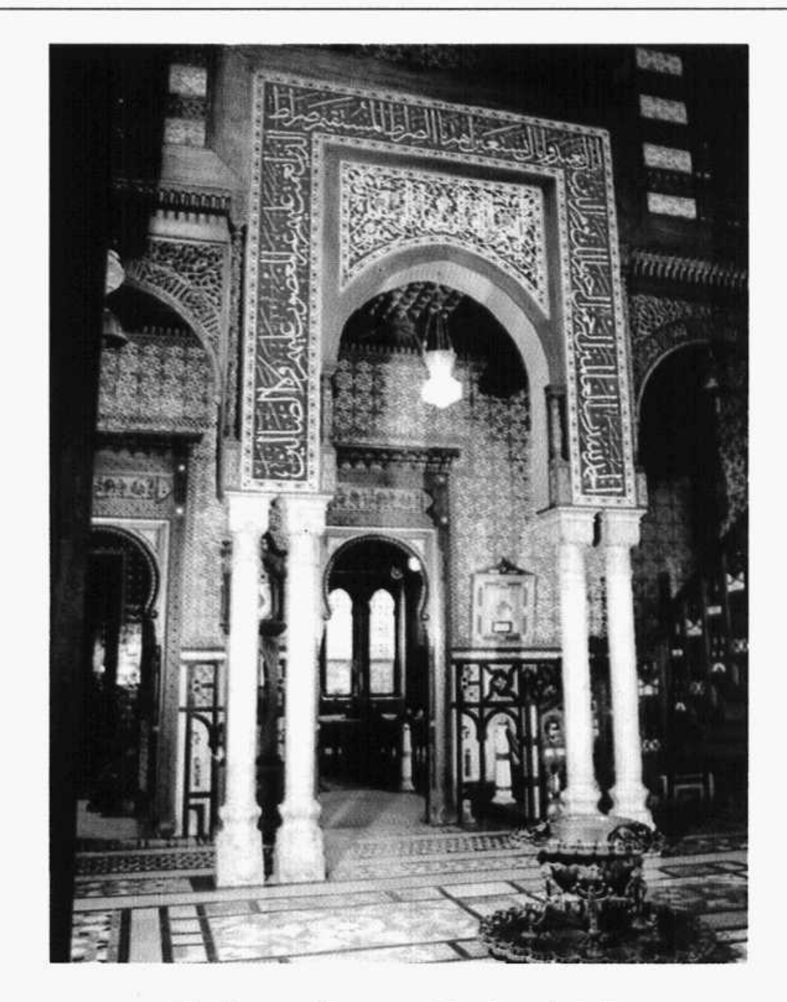
  As we have seen now, Manyal Palace Museum is not only an important historical museum, which gives a live picture of how the Egyptian royal family was living, yet, it is also a compound where Islamic art and architecture gather.



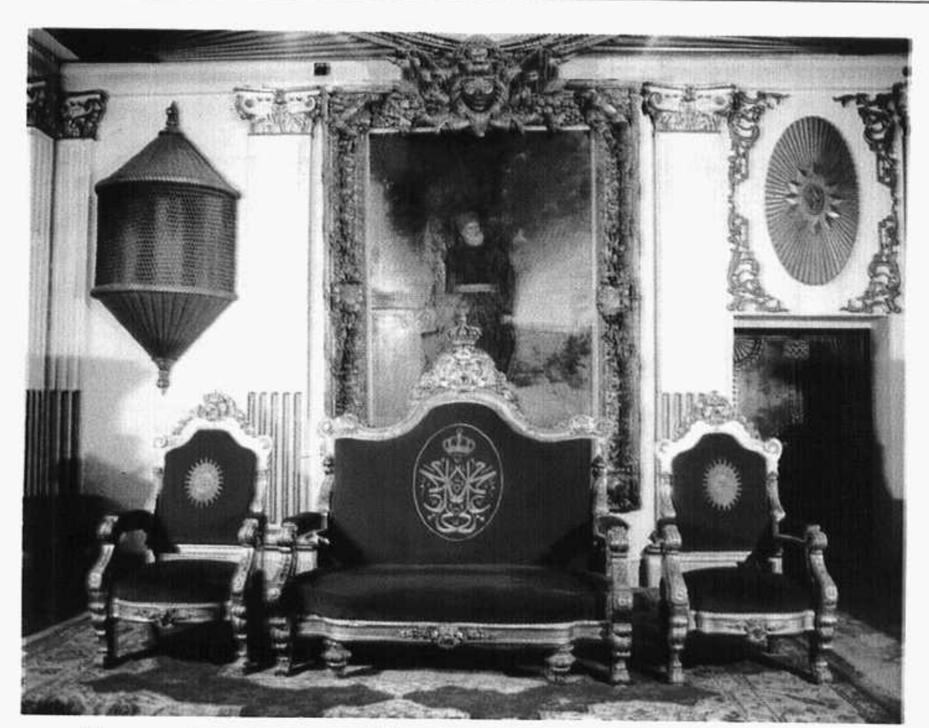
Entrance of Manyal Palace



Clock tower – Manyal Palace Museum



Residence palace, part of the fountain hall

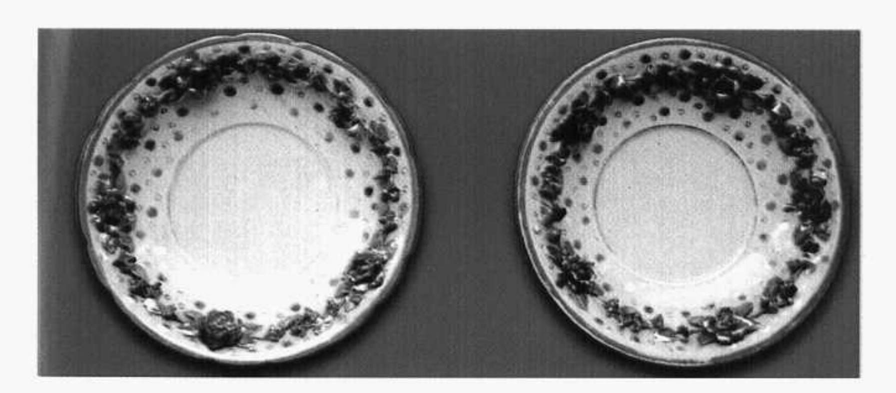


Throne palace, the throne with a drawing of Mohamed Ali Pasha behind

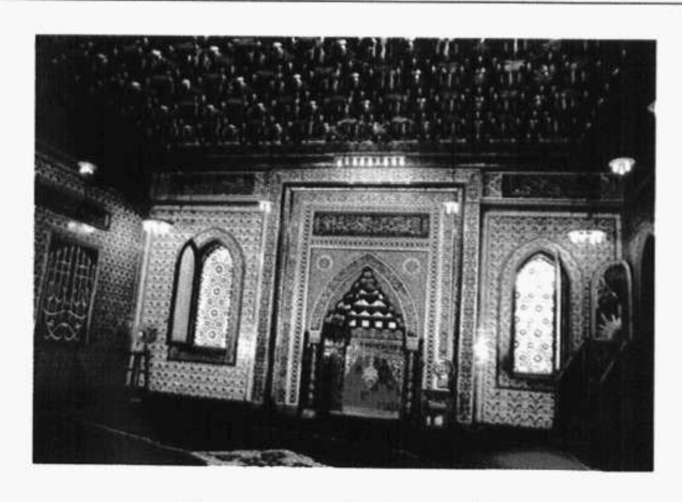


Turkish serma work





Two plates and a bowl made of porcelain ornamented with relief golden roses, they belong to Amina hanem prince Mohamed Ali's mother – the private museum



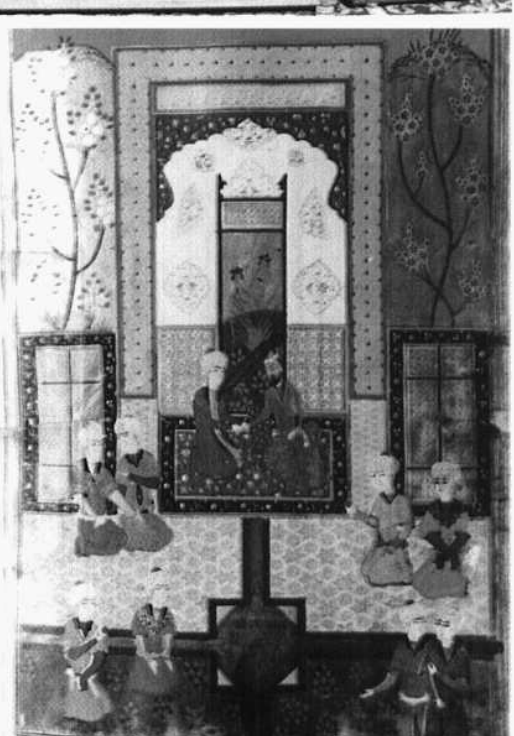
The mosque, mihrab and pulpit



The ceremonies' palace, protocol room



Residence palace, the blue salon



Picture of the (Bustan Sa'adi) manuscript, private museum

El-Jawhara Palace Museum

Mohamed Ali pasha established this palace in the period from 1811 to 1814AD; he named it after his last wife Jawhara hanem. The palace is on the southern edge of Salah el Din's castle of Cairo, in the arena in front of Mohamed Ali's mosque.

The museum constitutes of two main parts:

The first part includes the wedding seat room, and the coverings of al Qua'ba room.

The second part is the guest palace including a bedroom, and the throne room.

El-Jawhara Palace

The main hall: A rectangular hall, characterized by the decorations of its ceiling, consisting of geometric shapes, oval, diamond, or octagonal, all executed in different shades of the green color.

Most of the possessions in this hall belong to the period of Mohamed Ali as a ruler of Egypt, yet some possessions belong to king Farouk's period.

The most important possessions are: A large portrait of Mohamed Ali pasha, drawn by a Turkish artist, the clock presented to Mohamed Ali by queen Margaret, this clock chimes a different tone every hour (24 different tones/day), on each side of the hall, there are two libraries of ebony inlaid with ivory, made in Italy.

Hanging from the center of ceiling, there is a crystal chandelier presented from Lewis Phillip, king of France. There is diorama depicting the justice

council with Mohamed Ali in the center holding a narjila (shisha = smoking device), to his sides are two religious men and two judicial authorities. A man holding a complaint is standing in front of the council, behind him are two villagers followed by an officer and two soldiers. A large carpet covers the center of the hall (11x 8 meters), on the carpet there is a group of antique tables and chairs. A miniature of the Aqsa mosque presented to king Farouk by the high council of Palestinian affairs in 1943.

The Hall of Wedding Seat

In this hall that is located at the end of the corridor encloses: The wedding seat of king Farouk and Nariman 1951, it is a valuable possession as it is lodged in a cabinet of four gilded posts that settle on four gilded bases, The posts are connected from above with golden networks, and a shackle with the letter F (first letter of Farouk), two cupboards containing precious crystal objects d'art, and several old clocks (18-19 century), A salon set of Lewis IVX style, the hall of the covering of Qa'ba: this hall faces the wedding seat hall and contains pieces of the coverings of the holy Qa'ba. The coverings were sent annually from Egypt in a big ceremony (al Mahmal), there are also pictures of Qa'ba, and mahmal ceremony.

Guest palace: This is a building beside al-Jawhra palace, its most important parts are:

Throne Hall:

The throne of Mohamed Ali which was presented by Italy to Mohamed Ali, and it is one of the most splendid thrones in the world, as it is made of ebony foliated with 23 karats gold. On each arm rest there is a statue of a lion (symbol of strength) On the head rest there is an engraving of a back to

back man and woman separated by the crown, the man holds the key of the Nile (symbol of wisdom), while the woman holds wheat ears (symbol of blessing and peace), A drawing of Mohamed Ali is to the right, A drawing of Ibrahim pasha, eldest son of Mohamed Ali is to the left, the seat of Ismail, is to the right of the hall and contains a set of chairs and sofas surrounding a big brass incense burner, two crystal candlesticks are in front of Ismail seat, A collection of pictures of the Mohamed Ali family, some of which are real size. The large portrait of king Fouaad is a fine artistic work of the Hungarian artist Lazlou, the king looks directly in the eyes of the viewers from any direction.

Bedroom: It occupies a wing, the part to the right of which contains the furniture of the bed room prepared for empress Ogeni of France (wife of Napoleon II), when she came to Egypt to participate in November 17th, 1869 Inauguration of the Suez Canal. A salon is annexed to the bedroom that contains:

A set of gilded chairs, A collection of presents forwarded to khedive Ismail in the occasion of inauguration of the Suez Canal, some statues, one of which is of Ferdinand de Lesseps (the French architect who supervised the Suez Canal project), and a statue of Charles, king of England.

Al Jawhara Palace depicts period of modern Egyptian history, and is one the family Mohamed Ali's palaces which was characterized by richness and luxury.

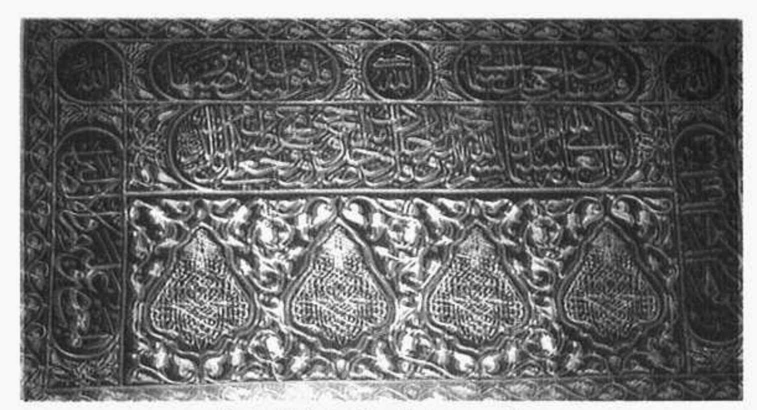
This palace suffered some incidents that destroyed parts of its possessions.

After military occupation of Egypt by the English army, the military ruler used it as a headquarters.

The palace was registered after the 1952 revolution as monument.

The fire of June 1972 was the worst that occurred to this palace, as it destroyed some of its valuable possessions. The museum was not reopened until 1982.

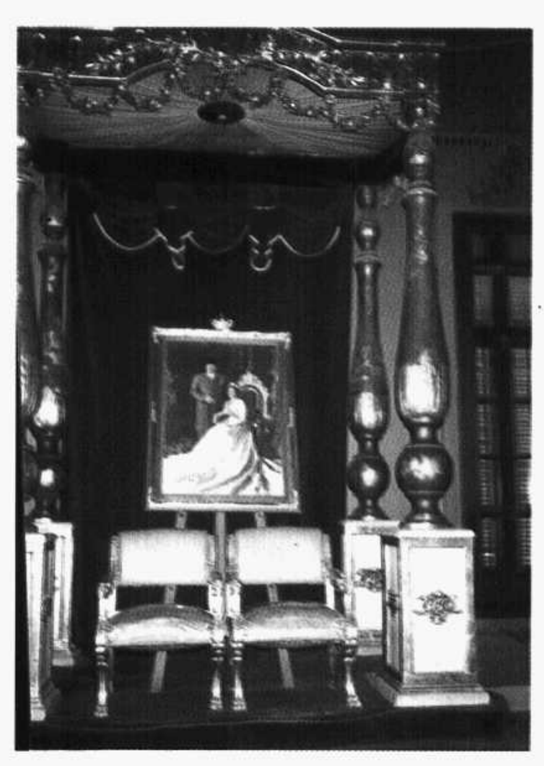




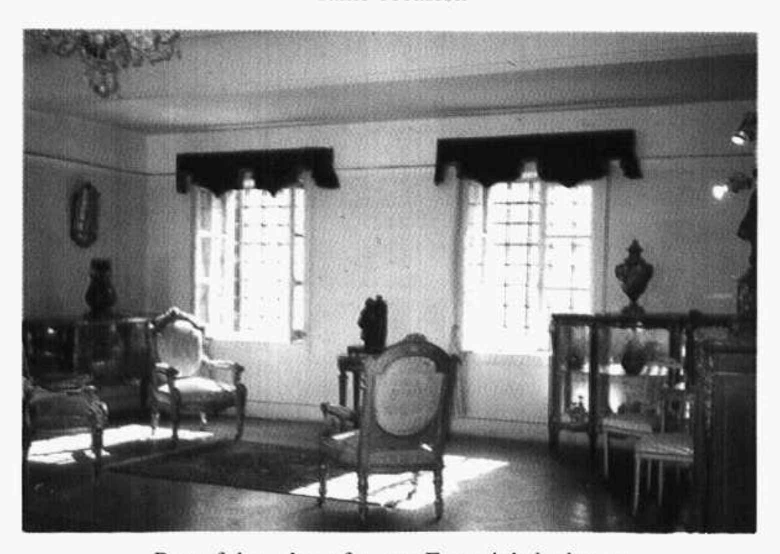
Part of Holy Qaa'ba's covering



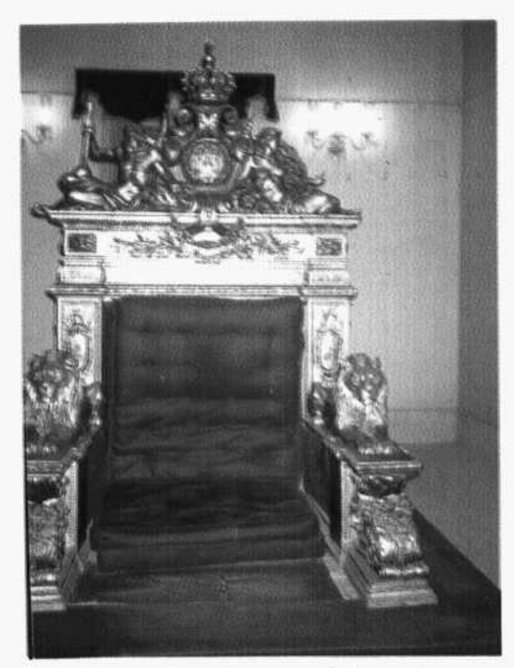
Another part of Holy Qaa'ba's covering



Wedding Seat of king Farouk and Nariman with a picture of the same occasion



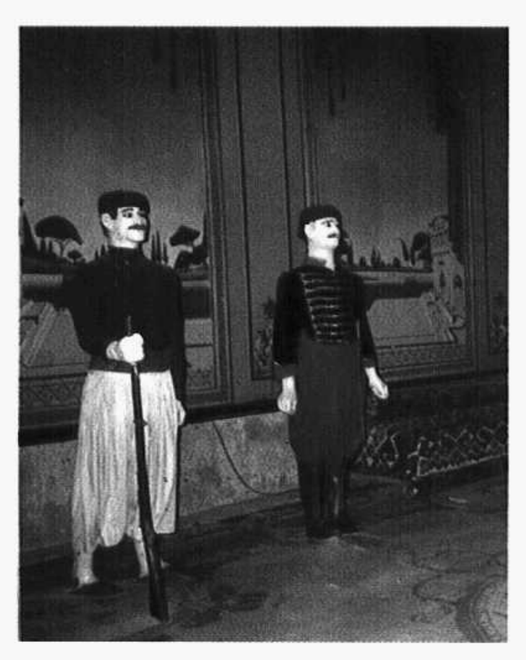
Part of the salon of queen Eugenie's bedroom



The throne of Mohamed Ali pasha



Queen Eugenie's bedroom (Ismail era).



Part of a diorama depicting (dewan el mazalem) of Mohamed Ali's era



Part of a diorama depicting complain council,
(Dewan el Mazalem) of Mohamed Ali's era in the main hall

Epilogue

This was a rapid tour among examples of the Egyptian museums that are crowded with different sorts of monuments and antiquities.

Our aim was not only introducing to the reader what they enclose of valuable and rare possessions, but we aimed also to show how the different conditions of the society affected arts throughout different periods of history.

Religious values, social conditions, political trends, economic status, and geographical position; all affect art tremendously and completely.

From our tour among the collections of Egyptian Museums, and studying closely how and why they differ in many aspects, we conclude that:

- The ancient Egyptian belief in resurrection affected largely the arts of architecture, sculpting, and other applied arts. Besides their interest in building tombs, they were also keen to embalm the dead. Added to this they began since the fifth dynasty making funeral statues with the names and surnames of the deceased, to facilitate the return of the spirit to its right owner. The burial rooms and the annexed rooms to them contained sculpts depicting the different life stages of the dead person, his activities, and the servants who attended to him. In sanctifying the kings, they made their statues in larger than the natural size. Ekhnatun's monotheist revolution affected art, by making it tend to depict the nature showing reality without the previous trend of exaggeration.

The skill and proficiency of the old Egyptian in sculpting is clear in his ability in sculpting showing the details in the hardest stones. Many of the possessions of the National Egyptian museum, exhibit how skillful the old Egyptian was in extracting and mixing colors, and how he was brilliant in manufacturing many materials using advanced technologies. He could produce fine works of glass, metals, pottery, textiles, carved wood, and papyrus.

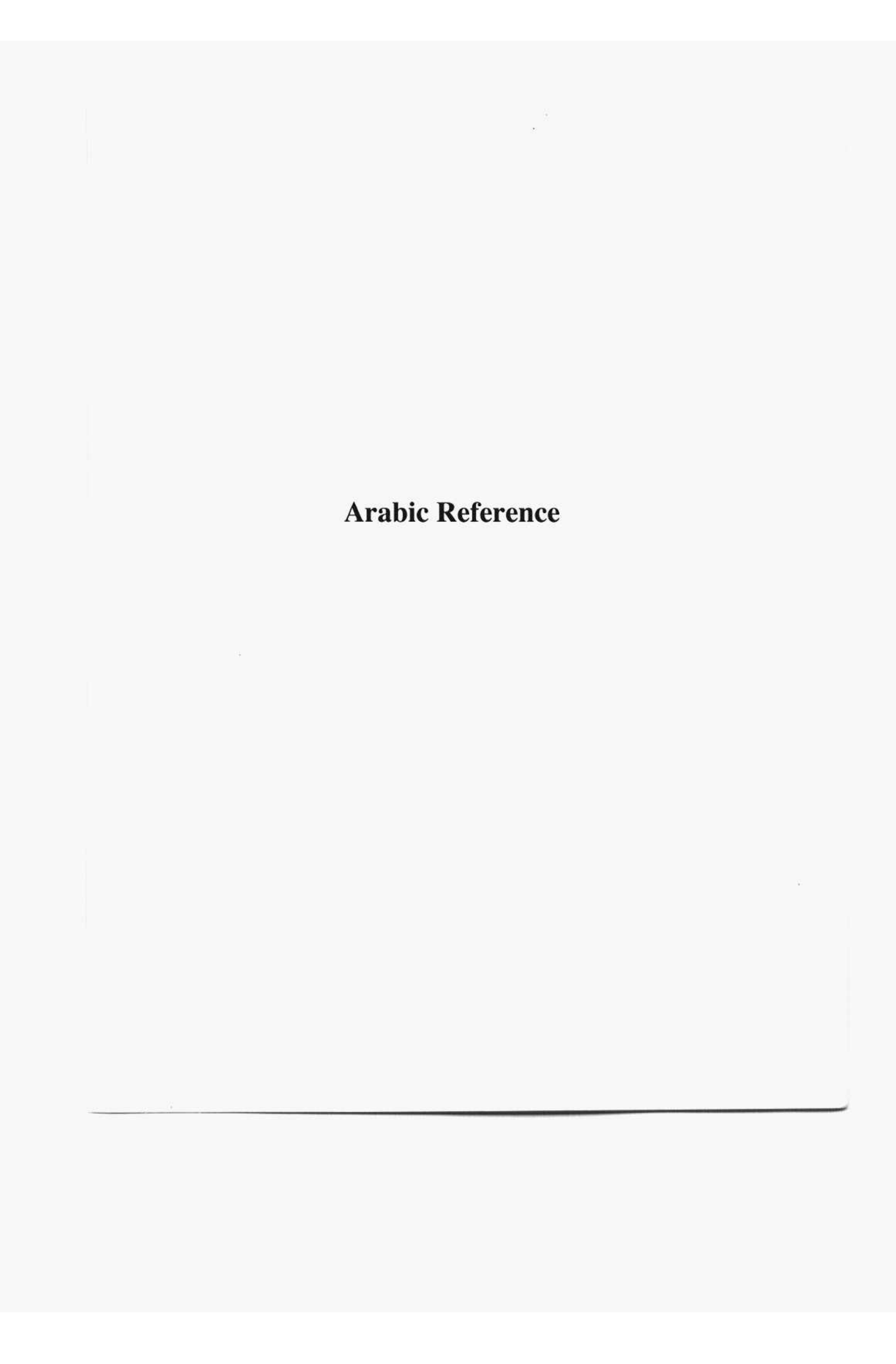
- The effect of political conditions is apparent on the old Egyptian art. In the periods of foreign occupation, or political collapse, the art was almost stagnant; this happened in the second period of transition when the Hyksos invaded Egypt, a period that continued from 13th to 18th dynasties. On the other side in periods of having political power like that of the new state, arts then blossomed especially in the Tuthmide and Ramesside periods.
- The economic welfare in old Egypt is apparent in what the National Egyptian museum displays of toilet and cosmetic devices and materials, different types of jewelry, kohl vials, and artificial hair wigs. These exhibits also indicate how the old Egyptians were so keen to have a fine appearance, especially in different social occasions.
- Although Egypt suffered foreign invasion, and was ruled by Greeks, Romans, and Byzantines; yet the exhibits of the Greco-Roman museum in Alexandria, and the Coptic Museum in Cairo, indicate that Egyptians kept their religious and artistic identity. Some effect of the invaders' arts did appear, but on the other side, invaders themselves were affected by Egyptian religion, worshiped some of the Egyptian Gods, and used many elements of Egyptian arts. In the Byzantine period the Egyptian Copts expressed their religious feelings by making icons or using signs of religious meaning, they produced a distinguished art related to them (the Coptic Art)
- What reached us of the Islamic art products combines between beautiful ornamentation, and fine artisanship; they depict richness, luster, and luxury. They also depict the vast advances Muslims achieved in the scope of sciences, as what we see in medical instruments, astronomy and mechanical devices, and the manuscripts related to mathematics, agriculture, veterinary medicine, and different other sciences like philosophy, religious, and literature.

  These products also indicate the unity of the Islamic world, and the presence of trade relations between Islamic world and other countries like

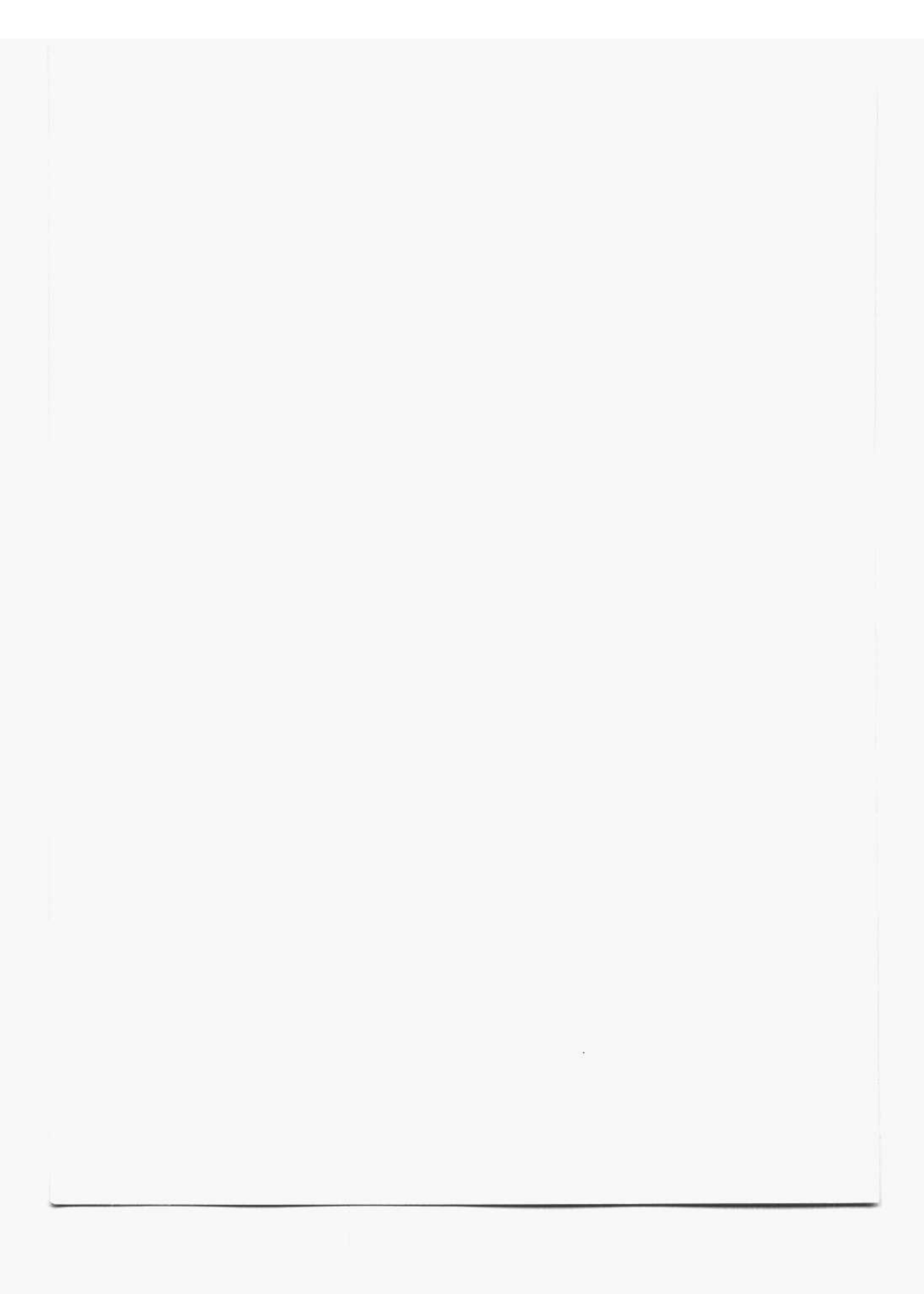
China, and Europe where people were fond of Islamic products and tried to imitate them.

- Because of its legacy of civilization, Egypt occupied a distinguished position in arts and manufactory among Islamic countries, even when it was annexed to another central rule. Egyptian products were always admired and asked for all over Islamic world, especially glass and metal works, and different sorts of textiles.
- The possessions of Egyptian museums are examples of ancient Egyptian, Greek, Roman, Coptic, and Islamic arts. The spread of regional museums indicate how wealthy Egypt is with monuments and antiquities everywhere of it. The historical museums show the richness and luxury of the members of Mohamed Ali's family lived in and enjoyed until the July 1952 revolution. If Mohamed Ali's family members were so fond of collecting art works and monuments, this is an indication that they were not all the time sabotaging Egyptian legacy.
- The Egyptian civilization stock is not only that possessed by Egyptian museums, or still buried under Egyptian earth, as many of the Egyptian archeological treasures moved to several international museums, giving these museums fame, and attracted many people to see them from every part of the world.





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